

VOGUE

ADVANCE TRADE EDITION

See section opposite page 70

FASHIONS
NORTH and
SOUTH

JANUARY · 1 · 1933

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Here they are—right now on Miami's sun-drenched, blue-fringed beach—the brilliant new 1933 versions of Burdine's Sunshine Fashion Bathing Suits. Suits that make these smart sunshine seekers strut with pride at their figures and cheer with joy at their comfort—just as you'll do when you wear one. Never have there been such beautiful suits!

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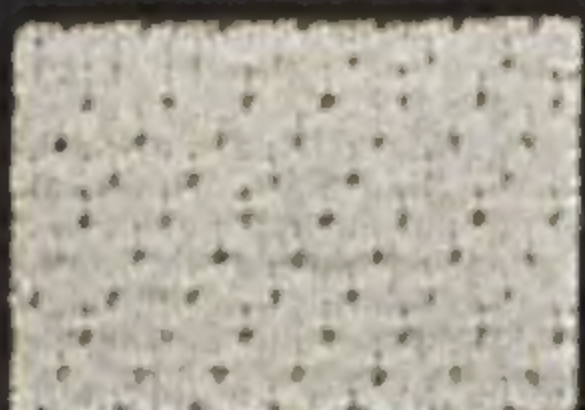
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912

913

914



915

916

917

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A summing up

During the past year in each issue of Vogue we have directed a message of practical guidance to parents in the selection of schools for growing children.

We have written of the trying 'teens, the problems of adolescence, mal-adjustment, preparation for college and careers, the benefits of environment, vocational school advantages, day schools, boarding schools, military schools, the wrong school, the right school, in a word—schools.

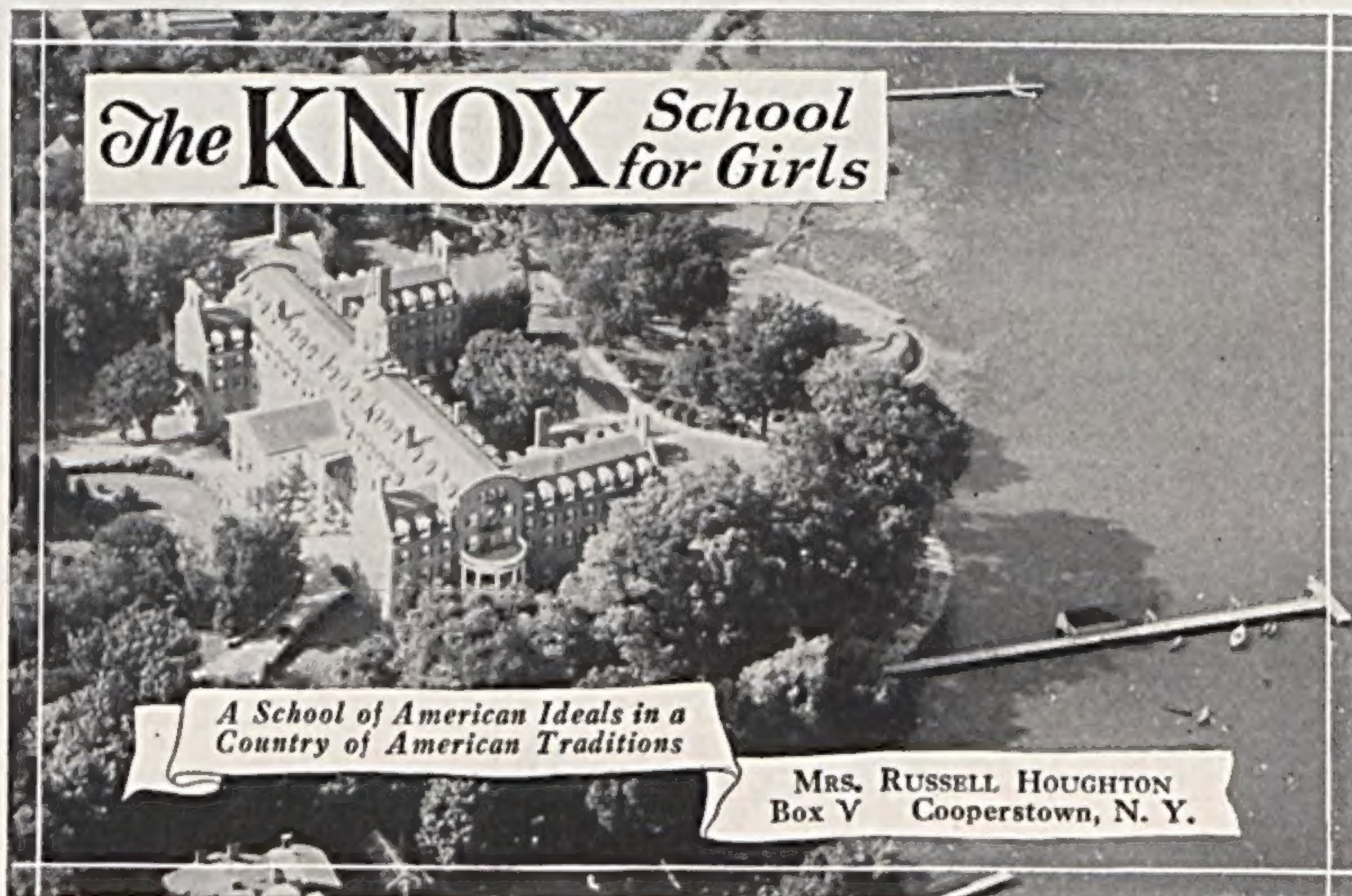
We have tried to bring parents into closer contact with the multi-sided subject of modern education. If these mes-
sages have been of assistance to some parent—if a stray fragment of our wide experience, gleaned from years of investigation, has been a factor in steering one child to a school properly fitted for his needs—then our interest is well repaid.

This subject of education is not a frivolous one. It is not to be taken lightly nor dealt with casually. More is at stake than meets the eye, more even than the immediate present. Therefore, we list below five of the most important elements in the selection of schools.

1. Select a school that prepares its students for complete living—a school that develops character, talents, health, social poise, ambition.
2. Select a school whose principal has a broad educational experience, intellectual background, the powers of intelligent and progressive leadership.
3. Select a school that fosters a real understanding between principal, faculty, students, and parents.
4. Select a school whose extra-curricular activities are an integral part of the school itself.
5. Select a school fitted to the individual needs of your child—not the most exclusive school, not the least expensive school, not the school nearest home, not any school, but the right school.

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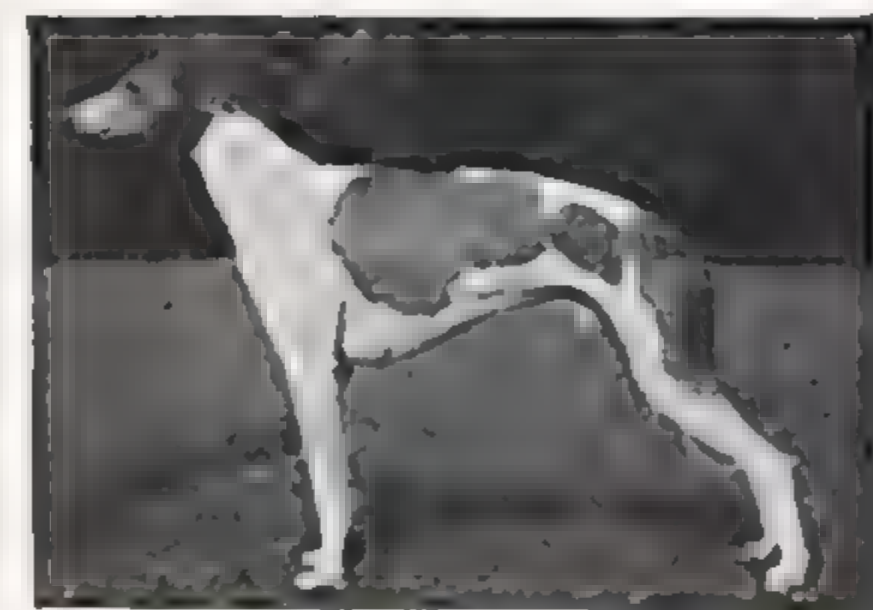
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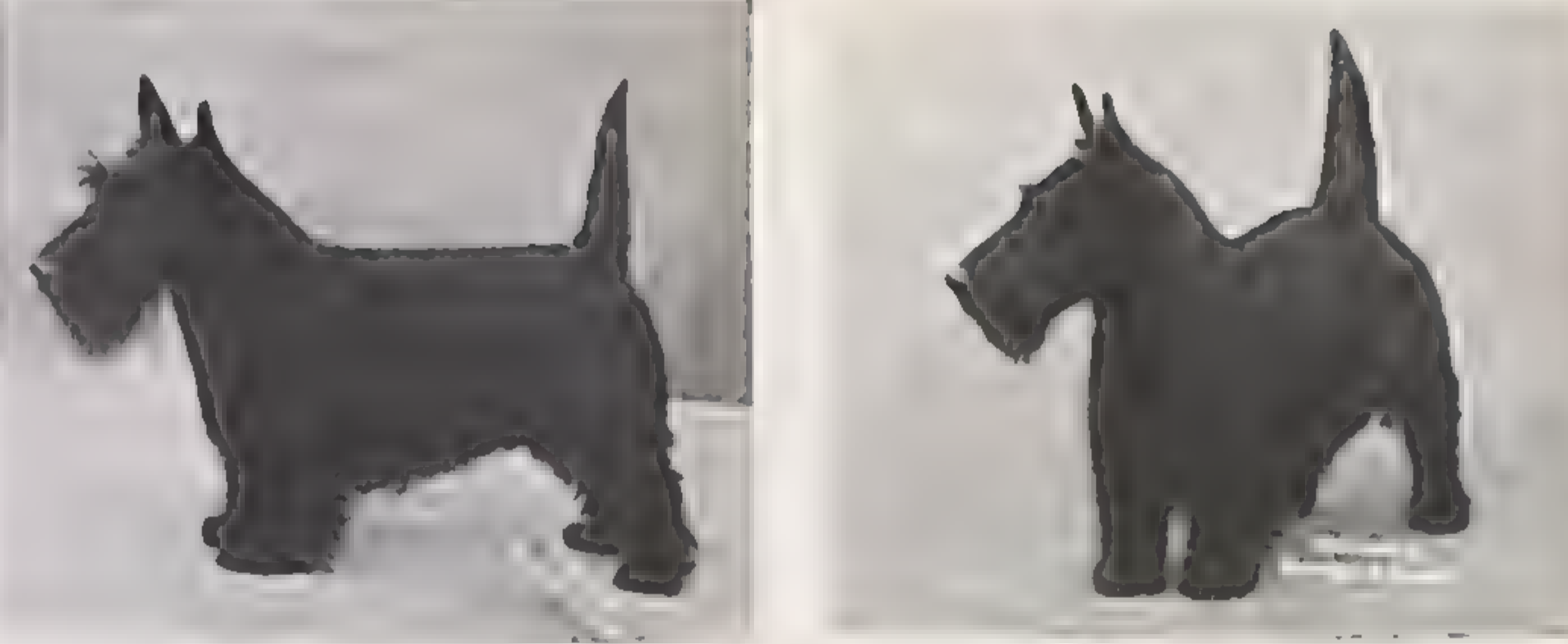
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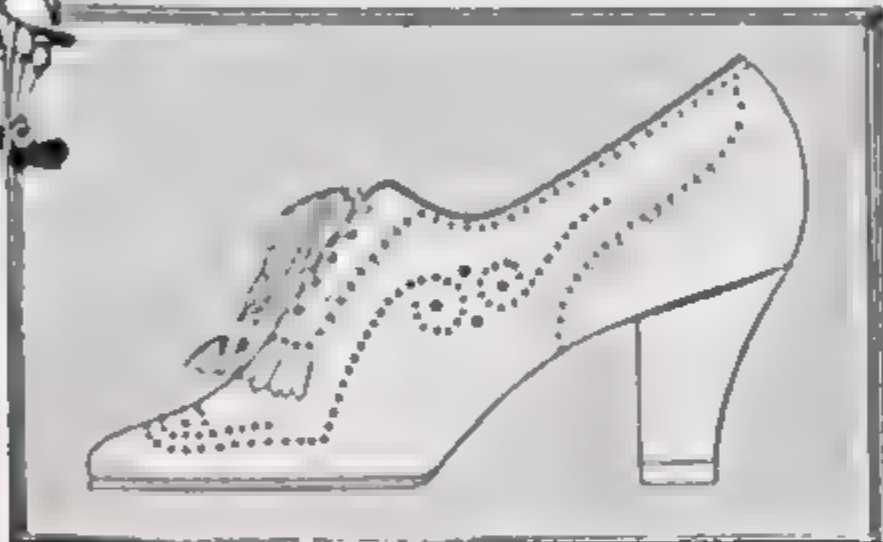
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SOCIETY

BIRTHS

NEW YORK

Baldwin—On November 10, to Mr. and Mrs. Peter Baldwin (Nora Borden), of Bedford Hills, New York, a daughter, Mary Owen Baldwin.

Barney—On November 16, to Mr. and Mrs. Philip C. Barney (Sally Wambolt), of Farmington, Connecticut, a daughter, Elizabeth Redfield Barney.

Campbell—On November 9, to the Reverend Albert W. Campbell and Mrs. Campbell (Margaret K. Van Winkle), a daughter, Margaret Kimble Campbell.

Day—On November 13, to Mr. and Mrs. Bernard Pope Day (Lucinda Steers), of New York City and Short Hills, New Jersey, a daughter, Thyra Pope Day.

Fahy—On November 21, to Mr. and Mrs. C. Harold Fahy (Laura Hoe Carter), a son.

Fowlkes—On November 8, to Dr. John Winston Fowlkes and Mrs. Fowlkes (Lucy Burwell Allen), a son, John Winston Fowlkes, junior.

Grinnell—On November 6, to Dr. Robert Stone Grinnell and Mrs. Grinnell, a daughter, Nancy Grinnell.

Haskell—On November 15, at Fort Riley, Kansas, to Lieutenant Joseph F. Haskell, U. S. A., and Mrs. Haskell (Julia Benjamin), a son.

Lewis—On November 7, to Mr. and Mrs. Robert J. Lewis (Ellen James Evans), a son, Peter Hoe Lewis.

Morris—On November 17, to Mr. and Mrs. A. Newbold Morris (Margaret Copley Thaw), a son, Newbold Morris.

Neilson—On November 23, to Dr. John Neilson, junior, and Mrs. Neilson (Elizabeth Pettigrew), a son.

Pressprich—On November 20, to Mr. and Mrs. Reginald W. Pressprich, junior (Helen E. Davis), a daughter.

Roosevelt—On November 17, to Mr. and Mrs. Elliott Roosevelt (Elizabeth Donner), a son.

BALTIMORE

Stinson—On November 8, to Mr. and Mrs. Robert Stinson (Anne E. Tudor), a son, Robert Stinson, junior.

PITTSBURGH

Lasell—On November 10, in New York City, to Mr. and Mrs. Chester H. Lasell (Ruth E. Drake), a daughter, Virginia Drake Lasell.

WEDDINGS

NEW YORK

Bates-Barstow—On November 11, in Grace Episcopal Church, Orange, New Jersey, Mr. William Boulton Bates, son of Mr. and Mrs. John Grenville Bates, of New York City and Morristown, New Jersey, and Miss Theodora Chew Barstow, daughter of Mrs. William A. Barstow, of West Orange.

Coleman-Morrell—On November 11, in the Church of the Redeemer, Morristown, New Jersey, Mr. Elliot Warner Coleman, of New York City and Rumson, New Jersey, son of Mr. L. W. T. Coleman, and Miss Dorothea Palmer Morrell, daughter of Mr. and Mrs. Clarence Pitman Morrell, of Morristown.

de Alborno-Kellogg—On November 5, at "Mooreland," Greenwich, Connecticut, Mr. René Carrillo de Alborno, son of Mrs. Alice P. Dexter, of New York City, and of the late René de Alborno, and Mrs. Elsie Moore Kellogg, of New York City, daughter of Mr. Charles A. Moore, of Greenwich, and of Mrs. Annette Stewart, of White Plains, New York.

Hillhouse-Wootton—On November 23, in the Chapel of Saint Bartholomew's Church, Mr. Francis Betts Hillhouse, son of Mr. and Mrs. Francis Hillhouse, and Miss Anne Nicholas Wootton, daughter of Dr. Herbert Wright Wootton and Mrs. Wootton.

Lloyd-Lambert—On November 26, in Trinity Church, Princeton, New Jersey, Mr. Stacy B. Lloyd, junior, son of Mr. and Mrs. Stacy B. Lloyd, and Miss Rachel L. Lambert, daughter of Mr. and Mrs. Gerard B. Lambert, of "Albemarle," Princeton, and "Carter Hall," Millwood, Virginia.

Mills-Wise—On November 9, in the Church of the Resurrection, Mr. Alfred Slade Mills, son of Mr. and Mrs. Edward Kirkpatrick Mills, of Morristown, New Jersey, and Miss Eva Douglas Wise, daughter of Mr. and Mrs. Henry A. Wise, of New York and Kiptopeke, Virginia.

Plum-Rainey—On November 14, in the Byzantine Chapel of Saint Bartholomew's Church, Mr. Matthias Plum, junior, son of the late Matthias Plum and of Mrs. John Lewis Hay, and Miss Ann Rainey, daughter of Mr. and Mrs. Roy A. Rainey.



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Vol. No. 81 No. 1

Whole No. 1451



JANUARY 1, 1933

THE CONDÉ NAST PUBLICATIONS, INC.

Condé Nast, President/Francis L. Wurzburg, Vice-President/W. E. Beckerle, Treasurer/M. E. Moore, Secretary/Frank F. Soule, Business Manager/Printed in the U. S. A. by the Condé Nast Press/Title Vogue registered in the U. S. Patent Office. Executive and Publishing Offices: Greenwich, Conn. / Editorial Offices—Graybar Building, 420 Lexington Ave., New York, N. Y.—Cable Address: Vonork, New York. Vogue foreign addresses: London, 1 New Bond Street, London W. 1—Cable Address, Volon; Paris, 65-67 Avenue des Champs-Élysées—Cable address, Vopar.

Subscriptions for the United States, Mexico, Panama Canal Zone, Porto Rico, Hawaii, and the Philippines, \$5 a year in advance. Single copies, 35 cents. In Canada, \$1.50 a year extra for postage. For other countries, subscription prices will be furnished on request. Address all correspondence to Vogue, Greenwich, Conn.

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THERE ARE THREE VOGUES
AMERICAN, FRENCH, AND BRITISH

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Michel de Brunhoff—Editor of French Vogue
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Three Styles
Black and Gold
White and Gold
and Gold

THE CHARM OF A WOMAN'S SMILE
IS ENHANCED BY THE USE OF
CARON'S LIPSTICK



eye view of the mode

AT long last, it seems to be getting about that it is smart to spend money again, that chattering incessantly about how impoverished you are is a little tiresome, and that that good old English word, "Quality" (or "Q-ish" if you really want to be up on things), is coming back into the language—stronger, brighter, and more aristocratic than ever.

And from what we see around town (and we see quite a lot), you can't tell us that all the minks lying back over chairs and all the motors stopping under canopies were bought during the Boom days. On all sides, we see luxuries of manifestly late 1932 vintage, dresses that are just-off-the-boat Originals, and shops spreading expensive clothes before the world—and boasting of their expensiveness.

To say that we are elated is putting it mildly. Arch-Crusaders for the cause of Elegance that we have always been, we are doing a bit of polite exulting. Even at the risk of offensive "We-told-you-so's," we remind you that we've been predicting the reaction for months. Elegance, as has been said on these sacred pages more than once, is something the smart world won't give up. Under pressure, women may abandon it for a time, but they constantly come back to it.

Pleased as we are, we're not so rash as to jump to the conclusion that this *crise* is over, however, or that life from now will be a spender's holiday. Our little mission is to mirror, as a smart publication should, the whole kaleidoscope of the fashionable world, and, being an accurate, carefully bevelled, true mirror, we can't help but

see a reflection of many a young lady, as in the photograph above, disconsolately peering into a none-too-well-lined purse.

Far be it from us to pull the wool over our eyes and say they are not there. They belong, by birth and taste and intelligence, in this world we mirror, and we can no more fail to reflect their existence than we could have ignored, during the War, the ladies who temporarily laid aside elegance to put on uniforms and fold bandages.

So, along with all the pages dedicated to luxury, along with the reflections of what is happening on the slopes of the Tyrolian Alps (see page 44), at point-to-points (page 24), at parties in Paris and London (see page 21), and excitement everywhere, we are finding room for this other picture of the ladies who have no coupons to clip.

For them, we shall go on setting aside, in each issue, a few pages of smart economies—a little portfolio wherein they can find the kind of clothes that will fit their purses and not outrage their taste. For them we do some extra-special scouting in the shops to unearth Chic and Glamour and Excellence at a price. See pages 57 to 60.





HOYNINGEN-HUENÉ, PARIS

MADAME MUÑOZ

She is one of that small handful of Continentals who influence the clothes of the world. She is the wife of Señor Alvarez Muñoz, who was recently transferred as First Secretary to the Spanish Legation at Vienna from the Spanish Embassy at Rome, and here she helps to launch Reboux's new osprey-trimmed hat, worn with Mainbocher's fox scarf

A CRAZY QUILT OF
*(The café de Paris False hair make-up in Paris and London
 Haddock on Toast Men in white ties)*
 AS SEEN BY HIM

PARIS is a city that changes curiously little. Here we are, in 1933, still going to Maxim's and the Café de Paris. In fact, at the moment, they are *the* places to go. Doesn't it sound like 1900 and "The Merry Widow?" The Café de Paris was then, as now, among the most fashionable places to dine. I saw the Vernon Castles there for the first time, at the start of their brilliant career; Grand Dukes used to give small dinners there in private dining-rooms; and there one could see the celebrated beauties of the day in, but more especially not in, society, who were among the sights of pre-War Paris. And it still goes on. I doubt if many restaurants of pre-War fame, in other cities, can claim such a record.

In those days, at the Café de Paris, one sat on red velvet banquettes against lace-curtained windows, in the brilliant light of crystal chandeliers studded with unshaded bulbs. Now, one sits on blue banquettes in a blue room (a new colour for a restaurant), in the soft glow of indirect lighting. Otherwise, the Café de Paris is little changed, except that there are fewer Grand Dukes and fewer ladies who are *not* in society. Though the faces have changed, in most cases the names have not, for the children or grandchildren of the patrons of those days still come.

On one night, there was an Indian princess swathed in pink-and-gold gauze and dripping with lovely pearls; the Italian wife of a well-known Egyptian (Madame Rolo), noted for being one of the best-turned-out women in the world (one is always tagged in Paris); two ladies in evening dresses and hats (the Princess Ilyinsky and Madame Muñoz), giving the scene a pre-War touch; and an unknown American dining alone at a little table, who, as the evening wore on and he grew gayer, started to lead the orchestra and stage a show of his own. Soon, a party of young people took him on to Montmartre, because he was the most entertaining thing they had seen that night—and I closed my eyes and recalled the same sort of crowd in the same setting, so many years ago that I hate to admit it. Only in Paris, where things don't really change, would this be possible.

When I go to London, it is always different from the last time—and, as for New York, it is almost unrecognizable from season to season! In Paris, we are still going to Florence's (and it looks just the same, though it

is now painted pink), for it remains the outstandingly chic night-place in Montmartre—and I have forgotten for how many years this has been the case. I am always looking for new places in Montmartre or Montparnasse—and I find them, too, but I don't find my friends there, or any of the personalities that are familiar in Paris after midnight. Only at the old places, like Ciro's (which is packed for dinner), at Casanova, and at Brick Top's, where everybody ends up on a night out, are they to be seen.

The reason is that the Paris crowd that makes such places go, doesn't like new places, and, without those people, the new ones, however attractive, seem dull. Without them, they lack glamour and gaiety and fade from view. But Florence's and Brick Top's have the gay crowd—and so they go on forever. Like lunching at the Ritz, these places have become a habit. Recently, there was a craze for a charming little restaurant near the Élysée, called "La Crémaillère," and, for a short time, one could hardly get in there. Then, suddenly, everybody went back to lunching at the Ritz or at Philippe's restaurant, a place that does a great deal to uphold the tradition of good food—which, alas, is one of the few things that are changing.

Good as food still is in Paris, it does not seem as good as it used to be. The reason, I think, is that this generation is not really interested in food—at least, not the cosmopolitan society referred to by the French as *en vue*. They are no longer *connaisseurs* of food. Many of the French still are, though not to the extent they formerly were. But the French, generally speaking, don't go to restaurants (nor to night-places, for that matter), as much as they did before the War. Only a handful of them, who belong to international society, are seen much in public. Look about in the restaurants in London, and you will find a typically English crowd. But in Paris, the crowd at a restaurant is by no means typically French; it is cosmopolitan, and it does not ask of the chef what his old French *clientèle* did.

A national characteristic of the French is a genius for amusing themselves without any aid from the outside. In fact, the amusement we find in public places rather distracts them; they prefer an atmosphere in which they can concentrate on conversation. They would rather talk



MADAME PIERRE CHAMPIN

HOYNINGEN-HUENÉ, PARIS

and listen to others talk than go to the theatre. That's why the theatre in Paris has become, relatively, so unimportant. The French prefer the cinemas, because, in the cinema, they can talk right through the picture. I have heard the Comtesse de Noailles, who has the reputation for being one of the most brilliant conversationalists in France, talk right through a concert.

It is unusual to hear a play talked of in Paris. Often, not more than one play a year is discussed. This year, it is Edouard Bourdet's play, "La Fleur des Pois," (a slang expression meaning the cream of society—the pick of the basket of pease), principally because this play is a very daring satire on society. It is written somewhat in the manner of Molière's plays ridiculing the Court of Versailles, and it has many witty lines and amusing situations. The guest lists at the parties referred to in the play are always the same—Coco, Lulu, Dodo, Fulco, Mimi, and a string of other pet names that never varies, just as in real society. The "upstart" in the play, who is breaking into society, is horrified to find that these people go out every night; and, when he asks if they never have a quiet evening at home, all season long, he is told, "No, they only drop out if they are ill—or when they die."

At the "first night" of this play, all of the smart world was there—the world that was being made fun of, and in which, strangely enough, were some of the same names as in the days when Molière wrote his satires. And, as usual, none of these people had paid for their seats. In France, seats at first nights are to be had only by invitation. I often wonder how a play ever makes any money, since there are sometimes two or three of these invitation performances before the tickets are put on sale. By that time, a good part of the public that would go to see a play of this type has seen it and does not return. (Very different from New York, where we pay double or three times the regular price for first-night tickets.)

As a matter of fact, the ultra-chic people in Paris don't pay for much of anything. The best-looking women get their clothes for nothing, or nearly nothing; and also get unbelievably good rates at hair-dressers, hotels, and restaurants, while the less fashionable people have to pay full price. In other words, if you become chic enough in Paris—and in London, too, for that matter—you can cut down the cost of living by two-thirds.

Nevertheless, it is very expensive for a fashionable woman to be chic in Paris, for (Continued on page 68)



MADAME MUÑOZ

Madame Champin (opposite page) carries Reboux's ostrich feather muff, a shade lighter than her Louiseboulanger red velours paysan dress. Madame Muñoz is wearing Antoine's new head-dress, of hair to match her own, and Mainbocher's satin-and-fox scarf. Comtesse Henri de Castellane wears Patou's black velveteen and white piqué dress. The Comtesse Hector de Galard de Béarn, wearing a Worth dress, is the daughter of the Baron and Baronne Eugène d'Huart



HOYNINGEN-HUENÉ, PARIS

THE COMTESSE HECTOR DE GALARD DE BÉARN • COMTESSE HENRI DE CASTELLANE

POINTS ON POINT-TO-POINTS

By Taylor Scott Hardin



YOU are smart women, up to date and sophisticated. You know how to dress for tea, for a ball, for a beach, for a yacht, you know how to get yourself up for your presentation at Saint James's; you know your ropes for India, for Saint Moritz, and for breakfast with George Bernard Shaw on a Riviera balcony. But—begging your pardons—most of you slip up or fall down in a most embarrassing manner when you dress yourselves for a country race-meet.

Don't wear city clothes. Wear country ones. That's the long and the short of it. Paris may be your mirror of fashion everywhere else; but not here. Point-to-point racing comes from England, and it has years and years of British tradition behind it, which neither Chanel nor Schiaparelli nor Agnès nor Hellstern nor any of the rest of them will ever be able

to displace. It's not smart to be smart at a point-to-point, if you know what I mean. You want to be a little dowdy, which means that you want to be very sporty. There's no more pathetic sight in the world, I think, than a city-clad female whom the rain has turned into a bedraggled wash-rag. We saw some of them down at Grasslands a year ago. We've seen lots of them at the Maryland Hunt Cup. Occasionally, one turns up in a photograph from England, and that's the way we can always spot our Americans abroad.

Do remember that cross-country races are rural, out-of-door affairs, run over natural hunting-terrain. Some of them take place in the spring, some in the autumn. For roof, the spectators have the sky, and, for floor, they have the earth. They don't stay in one place. They mill around, here and there, from bookie to bookie, from friend to friend. Many nip away from the paddock to examine fences. What if the ground is muddy? What if the day is rainy?

Don't wear high heels. Don't wear black shoes. Don't wear any sort of shoes made of suède, kid, patent leather, or fabric.

Do wear low heels. Almost any kind of country shoes will serve—something hardy, made of tan calf, for instance. Brogues are nice, or ghillie Oxfords (with laces around the ankles). Monk shoes are grand. In the best of weather, a Cuban-heeled calf pump is all right, but not exciting. White canvas gaiters over low shoes couldn't be more sane or fetching. If you are really horsy, nothing could possibly be smarter (particularly to wear in very heavy weather) than Newmarket boots—made of leather around the foot, and canvas around the calf.

Don't wear dainty clothes. Leave your silks and satins, your velvet and lace at home. And leave your fur scarfs at home, too. The only place permissible for silk is around your neck—a man's handkerchief, if you like, worn like an Ascot.

Do wear clothes of a roughish variety—of jersey, tweed, or worsted. Suits are good, the more masculine the better. Why not go to your husband's tailor? Naturally, you want a good full skirt; there'll be running—maybe climbing. You had better avoid wrap-around skirts. They can be a bother in the wind. Pleated or circular ones are much better. If you wish something really sensible, try a divided skirt. Lots of them are worn in England. Sweaters are appropriate, especially if the weather is raw—turtle-necked, crew-necked, or an Antibes shirt. Otherwise, wear a heavy linen blouse. Please, please don't wear a man's shirt and tie, just because you've got on a mannish suit.

Don't wear a pusillanimous hat. What looks right on Park Avenue looks wrong at the Middleburg Races. And don't use straw. Do wear a felt hat or a jersey cap or a turban. If it's to be felt, it should be something akin to what women wear out cubbing or hacking. Never a wide brim.

Don't wear thin leather gloves. Don't wear gloves made of suède or fabric. Do wear sturdy gloves—those made of knitted string or of hand-stitched pigskin or any other heavy leather.

Don't wear a form-fitting top-coat; don't wear one of smooth fabric. Do wear (if it's cold enough to warrant any) a loose, full-skirted coat, made of tweed or some sort of rough cloth, or a polo coat. In rainy weather, a trench-coat model is just the thing, of gabardine or rubberized material, full and caught tight around the waist with a wide, big-buckled belt of the same material. The smartest trench coats are very light in colour.

Don't wear silk stockings. Do wear stockings of a coarse warp and woof. They should be of wool, or of silk-and-wool, or of lisle—either mesh or plain with clocks. Plaid wool stockings are smart, but very few American women wear them.

Don't wear any kind of delicate lingerie, and certainly nothing with lace on it.

Do wear firm lingerie—something of knitted lisle, plain crêpe de Chine, or handkerchief linen, with (if anything) nothing more than a little plain embroidery on it. If you are likely to do any fence-climbing, you should wear bloomers, of silk, lisle, jersey, or crêpe.

Don't carry a town bag. If you must carry any at all, see that it's a strong one, preferably of leather. It's much better, however, to use your (Continued on page 67)



HATTIE CARNEGIE

STEICHEN

Miss Constance Bennett chose this for nights-about-town in New York. It's almost wickedly demure—of black velvet, with a little double-breasted jacket finished with white piqué collar and cuffs, and a captivating hat of black velvet tipped to one side and trimmed with a fine mesh veil. Minus the jacket and hat, it's an informal evening dress, as you can see on page 56

Victorian speakeasy costume



STEICHEN

HATTIE CARNEGIE

SOPHISTICATED LADY, 1933

In private life, as the Marquise de la Falaise de la Coudraye, Miss Constance Bennett wears clothes as smartly simple as this dress of white rough crêpe, which you see again at full length on page 56. It has a double waist-line of crystal embroidery and is especially effective against the white chair from Colwell

THE DRIFT OF THINGS

down in the lazy South

COMFORT—good, solid comfort—is the cry of the new Southern clothes.

- Everything is bent on giving the human figure more sunlight, more air, more stretch, more ease—thus your dress becomes a chic nothing. It is up to each person to get the individual, personal quality with amusing hats, bags, belts, shoes, et al.
- You will expose great areas of your back and torso on the beach. Bathing-suits are as close-fitting as one-piece corsets—shaped like brassières in front, cut to the end of your spine in back, and often exposing a section of your middle. Never have they had more character—chiefly because of the new materials: gingham; Javanese stuffs; waffle-knit jerseys; peau d'ange silks; Lastex inventions. The dark suit is probably the smartest. Dark reds, greens, and browns are excellent, and grey is altogether new, especially with yellow accessories.
- Beach dresses will be as much of a furore as pyjamas were, and they're more becoming. Of checked or plaid cottons, they have kerchief tops and wrap-around skirts.
- Beach hats are superbly crazy, fantastic, and bizarre. The flat linen pancake—see page 28—serves as a gorgeous sunshade.
- Tennis dresses are short—and that means just below the knee. The bracelet neck exposing your whole back is one of the sensations. And natural coloured corded piqué is a change from white.
- Pay loads of attention to your beach accessories. Bathing-caps match bathing-shoes. Bags, shoes, and beach coats of plaid or checked Indian madras are to be seen at Altman's. Javanese materials are being rushed by Best. Saks-Fifth Avenue likes bumpy Rodier cotton bags with wooden frames, shoes to match with wooden heels, and tan bathing-caps.
- Day dresses—the nameless kind that are neither tennis nor golf types—are tailored and terse, like shirt-maker dresses, and cut out of many strange fabrics: linen chambray like the red, blue, or green stuff of workmen's shirts; gingham in small and large plaids; matelassé cottons; checked and striped shirtings; and new puckered cottons.

- Nautical: silk or cotton dress; sailor collar; Bergdorf Goodman
- Plaids: shirt, Best; gingham suit, Best; knit suit, Saks-Fifth
- Checks: dress, Altman. Stripes: Lord and Taylor, Franklin Simon
- Cotton coats: matelassé, Saks-Fifth Avenue; corduroy, Bonwit Teller
- Sweaters: Altman, Mrs. Franklin. Bathing-suits, Saks-Fifth Avenue

Nautical Notes

Plaids



Checks



Stripes



Cotton Coats



Sweaters



Bathing Suits



THE JAVANESE INFLUENCE

And now, Java is influencing our shores—some of the new beach clothes are of materials similar to the glamorous stuff Bali natives wear. Here are a tied-on skirt and brassière in dull orange and brown; shoes to match; Saks-Fifth Avenue

Just below the knees is the place where the latest tennis dresses stop. Spectacular, too, is the bracelet neck of this finely ribbed piqué one—leaving your back bare to the sun and free for the swiftest action. It's in natural coloured piqué; Best

They call it "Goona Goona"—this bathing-suit of that exotic Javanese stuff, in dull brown and blue—and it is pretty scarce. The top is tied, in the typical native trick, with a cord around the neck. The trousers are lined with jersey. It's from Best's





Graefstrom

Above a white kasha skirt, put a dark blue peau d'ange jersey shirt, something like a longshoreman's, and a swinging, collarless coat of the same blue jersey—and you have a vivid outfit; Saks-Fifth Avenue. Piqué-panama; cotton cords; John-Frederics

Prints we have always with us. This is very enticing, however—an orange-and-white Bianchini design on lovely rough silk. Lots of tucks in the puff sleeves; lots of chic in the simple cut; from Best. John-Frederic's pearly Panama hat

One of those terse, ship-shape little dresses you'll wear all day long in Palm Beach. Even a Buster Brown collar. An almost invisibly striped blue-and-white dull silk crêpe is used, and you have two pockets and a navy-blue suède belt; from Altman

Life in the afternoon



Incredible as it sounds—the news of the hour is that sudden appearance of knitted evening gowns—yes, knitted. And, believe it or not, they are lovely beyond words. At the far left is a black one—as light as a feather—knitted loosely and openly in different stitches. The bodice crosses and ties very high in the front, and cap effects over the shoulders look delightfully pictorial; from Mrs. Franklin, Inc.

Something unusual to dine in at home—whether home for the moment is in the North or South—a yellowish-green knitted dress as sheer as sheer. Around the collarless neck-line is an amusing brown knitted lei. The beltless waist-line presses close to your ribs. There is a new, very distinguished quality in these knitted evening dresses that should make you pounce on them at once; Mrs. Franklin, Inc.

**Enter—the knit
evening dress**

LILYAN TASHMAN, HOSTESS

talks to Vogue's inquiring gourmet

PERHAPS you are thinking, at this moment, that cooking and Lilyan Tashman are the two subjects in the world that belong least together. Well, if you are, that is only because you have never been to one of Miss Tashman's parties. Or, because you have never heard her discourse upon cooking. If you had, you would have recognized that rare glitter that leaps only to the eyes of your true food enthusiasts when they reach their favourite theme; when they speak from their souls, and with tongues of authority. And, once you get two such people together at a party, or anywhere else, what golden words of wisdom are to be gleaned by a listening hostess.

Like all genuine addicts of good food, Miss Tashman has violent theories about the subject in general, and Vogue has taken them down with a large, fast pencil to record herewith for posterity.

To begin with, most American food is dull, and it is dull because so many people are afraid to take a chance. Frying, boiling, baking—then what have you? Very little, unless you can inspire your cook with some imagination. Yet, dull food is as bad as dull clothes, or worse, and giving people a stereotyped dinner is no less than an insult. In Hollywood, the only successful formal dinner-parties are very small ones, where every one knows the hostess well enough to be late if they are kept late on the lot, such parties as Miss Tashman gives when she asks Kay Francis and Kenneth McKenna and Joan Crawford and Douglas Fairbanks, junior. Miss Tashman gives all kinds—buffet suppers, Sunday breakfasts and lunches, and before-theatre parties, in her house in Beverly Hills, with its living-room done all in pinks and browns.

For the before-theatre parties, there is a cartful of hors-d'œuvres, wheeled about the drawing-room with cock-tails. It may have hot baby frankfurters, made to order by Henry's (the Hollywood Reuben's) and served in covered dishes with little frankfurters carved on top, which Miss Tashman brought from Budapest; braised kidneys wrapped up in bacon; fillets of herring; salami, paper thin and curled up in rolls; and cornucopias of ham stuffed with cream cheese. Everybody eats as much as he likes and then goes into the dining-room and has onion soup ladled out from a huge tureen over which each guest sprinkles his own cheese. The only things that go with the soup are tiny biscuits, cut out with the rim of a liqueur glass. Instead of the soup, huge trays of individual cheese soufflés may be brought into the drawing-room after cocktails, each one puffed up in its own miniature earthenware baking-dish. Here, incidentally, is the one perfect time to serve a soufflé, because guests have to be on time to go on to the the-



GERLACH

atre, and a soufflé has to be timed to be perfect. With the soufflé is served a Tashman *spécialité*, which consists of long twists of French bread, cut lengthwise, spread with butter, sprinkled with finely minced garlic, toasted, and then cut down in slices.

For buffet suppers, when people are asked at half after seven with the hope that they may turn up by nine, Miss Tashman has a definite plan of attack. She provides canapés in substantial form, so that no one who arrives on time will go hungry. And she always provides little tables, completely set, to accommodate all her guests. Too many a good party and a good dress have been ruined, she thinks, by finding yourself perched on a radio or a window-sill, doing a balancing act with your food. The guests help themselves to everything they want except dessert and coffee, which are passed at the tables, on the sound principle that, once having gotten yourself and a congenial group safely parked, you don't want to do any more foraging.

The canapés—of which Miss Tashman's store of ideas is practically unlimited—are sure to include oblong biscuits, into which tiny sausages have been inserted before baking, and a platter that holds the halved whites of hard-boiled eggs, stuffed alternately with red and black caviar, with a round dish in the centre that holds the yellow circles of the yolks. The main course always includes one special dish, which Miss Tashman herself mixes at a little table, such as Fettucini. Fettucini are wide noodles (you can get them in any Italian grocery) boiled in salted water until they are tender (the secret of all these pasty things is never to let them get water soaked). Then French peas are added in about equal amount, and they are turned over and over with a spoon and fork in lots of butter on a flat dish. It is all a matter of getting it mixed up enough. In addition, there might be a hot roast, fricassee of chicken (delicious when it's properly done), and lobster Newburg, string-beans, (Continued on page 70)



SCHIAPARELLI (HATTIE CARNEGIE)

HOYNINGEN-HUENÉ, PARIS



AUGUSTABERNARD

- Festivities all day long, snow, breathless activities—all are part of the winter season at a French château. And, in the evening, more gaiety round a huge fireplace, but—to be frank—a chilly hall and a drafty corner or two. Covered shoulders are a wise precaution—and appear in Augustabernard's French-blue marocain dress (above), with red velvet lining the sleeves. Mademoiselle Koopman posed in the Tudor Wilkinsons' Gothic apartment in Paris
- Or a wool dress would be just the thing, if you're susceptible to chills. Schiaparelli's "463," shown at the left, is made of beige jersey, simply cut and not too low in its décolletage, with a turned-back collar and a sash. It forms a perfect neutral background for jewels. Posed by Madame Laubeuf

CHÂTEAU WEEK-END



AUGUSTABERNARD (BERGDORF GOODMAN) • MOLYNEUX

- The firelight shines on the red marocain dress at the left, above, and lights up the huge violet velvet bow posed at one side of the medium-low décolletage. Augustabernard made "93" with a diagonal skirt seam holding the gathers at the waist
- The young lady poised on the chair arm wears Molyneux's mauve marocain dress, "69B," with violet-blue velvet attached to one side of a short cape and serving as a scarf to entwine the neck. More of the velvet is mixed with the crêpe marocain sash
- Shawls—an old fashion, newly revived—are perfect in a château setting. The one on this brown velvet dress (right) is trimmed with Victorian rows of shirred velvet ribbon and edged with sable. Lelong called it "Carina," and Miss Agneta Fischer posed



HOYNINGEN-HUENÉ, PARIS

LELONG (BERGDORF GOODMAN)

AND GONE

before and after

A crowd headed for winter sports. See the two women there by the steps. One is wearing a stout ribbed woollen coat from Bruyère. The other wears a rust woollen coat from Lanvin, with a bib-collar of grey astrakhan. Their children are being nuisances with somebody's good luggage: Oshkosh trunk, Hermès suitcase and kit bag, and valise from Au Départ, Paris. The lady asking the time wears a cape and dress affair of ribbed green woollen; Heim. Of the two saying farewell to the man-about-town, one wears a Lanvin mustard-yellow coat trimmed with astrakhan; the other, a green wool and beaver coat from Lelong. At the lower right is a lady in Bruyère's brown woollen coat



Transplanted onto the snow, behold the same crowd. The two who seem to be mamas have appeared pour le sport, one for skating in a tweed skirt with a sweater of shaggy brown-and-white Angora wool from Maggy Rouff; the other in a beige nutria coat from Vergne. The lady in violet is all set for skiing. At the left is a stunning outfit from Schiaparelli, of yellow chamois and blue herring-bone tweed, slide-fastened up the front, with a wool scarf and a crocodile belt. Beside it stands another girl in an extra-warm beige suit of double velours de laine with stitched cuffs, from Hermès. The girl skiing off at the right wears Jean Patou's gabardine suit with an orange sweater and a soft tam

Contract Bridge Scoring Table

Points to be scored for

<div> <div>Odd Tricks Bid and Won</div> <div>Clubs or Diamonds, each</div> <div>Hearts or Spades, each</div> <div>No-trumps { 1st, 3rd, 5th and 7th</div> <div>2nd, 4th and 6th</div> </div>	<div>UNDOUBLED</div> <div>20</div> <div>30</div> <div>30</div> <div>40</div>	<div>DOUBLED</div> <div>40</div> <div>60</div> <div>60</div> <div>80</div>	<div>REDOUBLED</div> <div>80</div> <div>120</div> <div>120</div> <div>160</div>	<div>In Trick Score of Declarer</div>		
<div>Overtricks</div>	<div>NOT VULNERABLE</div>	<div>VULNERABLE</div>				
	UNDOUBLED	DOUBLED	UNDOUBLED	DOUBLED	REDOUBLED	
			200	Trick Value	200	400
			750			
			2250			
			700			
			500			
			300			
			150			
			100			



Spice for dinner in a restaurant



An invaluable extra jacket of black mat velvet, rich in silver fox, wonder-working over a simple dress, like the black crêpe roma one shown; Stein and Blaine. Beside it is the kind of a dress that many chic women wore at a recent Broadway opening—of thin black crêpe; jewelled buckle; Bergdorf Goodman. Velvet hat; John-Frederics

Perfect for dining in restaurants—a pale grey crêpe dress, décolleté, but covered with a mink-trimmed jacket that lessens its formality; Bonwit Teller. The black suède cloth Suzanne Talbot cap with a feather is a favourite of Ina Claire's; Bendel. Joan Crawford often wears the black satin cap with turned-up brim and flat bow; John-Frederics



BRUEHL-BORGES PHOTO

The mode among the semi-Nudists

Yellow—if it is a good bright, dragon-yellow—says something. This B. V. D. suit is a one-piece model, but it has a delightful little skirt and dark brown shoulder-straps that tie jauntily on the shoulders; from Best's

The colours usually reserved for men's bathing-suits are now smart for women's. Dark red stands out with the hard chic of a maroon carnation; Peck and Peck. A striped robe enlivens the situation; Saks-Fifth Avenue

Dark-brown face and limbs—a white torso. There is no smarter contrast on earth. This white bathing-suit is a Jantzen one, made in a wonderful new Lastex fabric; Altman. Sun-tan make-up from Kathleen Mary Quinlan



CONDÉ NAST STUDIOS

If you want to do a good job on your back, you must have removable back straps. This Hollywood suit is thus conceived, and its colours, after Vionnet, are magnificent; Best. U. S. Rubber cap; Saks-Fifth Avenue

This suit, shown recumbent, is made of that wonderful deeply ribbed knit material. The square back is good. So are the separate skirt and the three white hip buttons that you don't see. This Bradley suit is from Altman's

Against the scaffolding leans a very chic Ocean bathing-suit in white, topped off with the new pancake sun-hat of white linen, which is cool, shady, and divinely absurd. Both the ribbed woollen suit and the hat are from Best

Just above is a new idea in colour, grey, amazingly becoming with sunburn and chic with your brown limbs. The brassière-strap arrangement is very cleverly designed. This knitted bathing-suit is from Saks-Fifth Avenue

A GUIDE TO GAIETY

THE thing that makes New York different from other cities—one of the things—is that it is so terribly big that the New Yorker can never really know all about his own city. Londoners have their Tower and lions to show you, even Paris has a compact list of “sights” and cafés to be visited, but, in New York, you will find old and energetic inhabitants all in a dither about discovering a new restaurant or night-club. The speakeasies my crowd goes to, your crowd never heard of, and vice versa.

Therefore, when you make a list of New York restaurants, you are compiling something that is going to be just as intoxicating to the native product as to the wide-eyed visitor. This is a great satisfaction. In the manner of Barnum and Bailey, one may say, “Never before in the history of man has such a stupendous list of fabulously good restaurants been offered! Positively the Greatest Show on Earth! Step up, ladies and gentlemen, and look them over!”

THE COLONY RESTAURANT: This, of course, is the great classic of New York restaurants. Basically, you have a restfully reticent décor coupled with a magnificent cuisine. But superimposed upon this indispensable screen of excellence is the clientele of the Colony, which really makes it what it is. Whether at lunch or at dinner, the long room is positively riddled with fame in all its various species. Gary Cooper's profile bounds you on the left, Mrs. Harrison Williams' bounds you on the right, while directly before you a battery of débutantes volleys and thunders. Lunch at the Colony is the one sure formula for seeing



DWIGHT FISKE, THE WICKED SINGER-TALKER



MARLBOROUGH HOUSE, WITH JIM HIMSELF AT THE ACCORDION

what is meant by the *crème de la crème* of New York society. Meanwhile, the service goes on, suave and not to be beaten anywhere on three continents. Incidentally, one *spécialité de la maison* is its Sauce Royal, which the waiters press upon you to accompany nearly anything you may have ordered, and they are quite right.

THE VOISIN: Here is another of the perfect restaurants where you may lunch or dine without orchestration or entertainers yammering at you. The head waiter here is a great man, who maintains his poise amid incessant begging for recipes from women who have just eaten something or other and want to serve it in their own houses. Around the room, practically invisible canaries twitter in a ladylike treble. The double-decker cart that carries around dessert has probably the finest and largest collection of temptations to the flesh in Manhattan, as every epicure knows.

SHERRY'S: No débutante, and what's more, no woman who ever was a débutante need be told about what's inside the several Gallic little restaurants dotted about town. Their pastry is as famous as the violet boxes the candy comes in. They give you such croissants as it is to weep to eat with lunch.

LA RUE: Here, again, you are liable to encounter a choice collection of mink coats, with the youth and beauty of New York inside them. Occasionally, a man adds to the gaiety of the luncheon scene. This is also a fine place for dining. The staff here is fairly famous, having been gleaned from a number of high-plane restaurants.

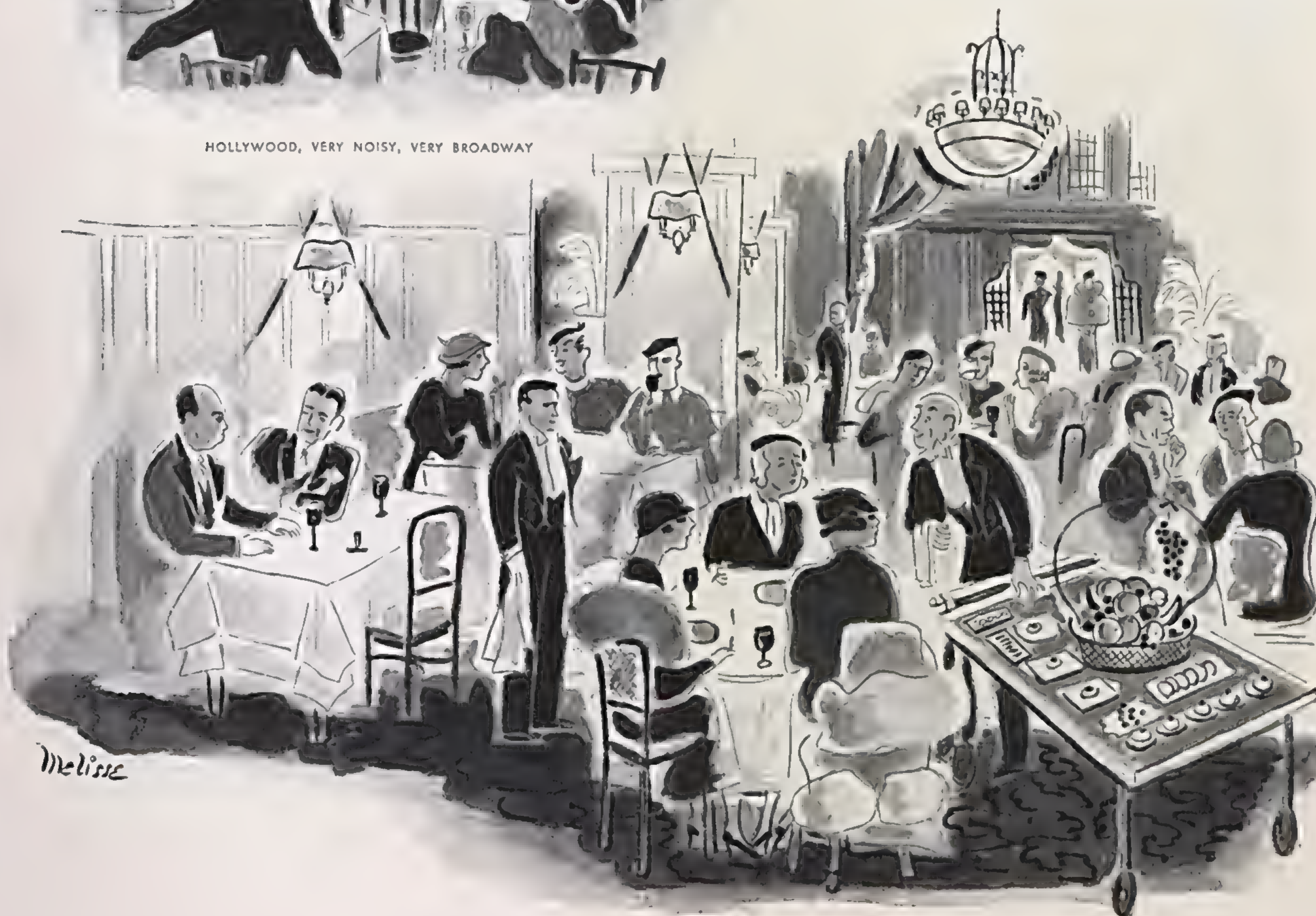
ST. REGIS SEAGLADE: Here, where it is very Urban indeed (to make an unpardonable and practically senile pun), Anson Week's orchestra plays very fast and fascinating. You can dine off what amounts to the fat of the land and dance, for a sum not appalling to worthy young men. Caperton and Biddle do dances (Continued on page 66)



THE MERRY-GO-ROUND, WHERE THINGS REALLY GO ROUND



HOLLYWOOD, VERY NOISY, VERY BROADWAY



CELEBRITIES AND CHIC AT THE COLONY



LANVIN (ALTMAN)

In water-lily colourings

A BOUQUET FOR SPRING

At the left—not quite a tea-gown, not exactly an afternoon gown, and definitely not an evening gown, but a dress that combines a bit of all three. You would wear it in the house from twilight on through dinner and the evening. It is made of crêpe de Chine in water-lily colours, and it would be a little nothing were it not for the very long skirt and the gigantic scarf, which twines about the neck and hangs almost to the floor. In short, like so many Lanvin models, this gracious dress, called “Nenuphar,” is infinitely chaste, but very dashing

The first costume on the opposite page presents a colour combination worth looking at twice—a rich pansy-purple against an orchid-pink. Augustabernard carries out this contrast in Lyons velvet and satin. The dress of the satin is cut quietly, with the back drapery brought around to the front to form a belt. A huge, soft satin bow sits on one shoulder, flopping over the low décolletage. The skirt hangs in simple, straight lines that are very becoming to the figure. With the velvet coat, it forms an enchanting ensemble, “103”

The dress at the right on the opposite page shows you fringe, the new pet of Paris, as it is used by the great Patou. He has named this model “Aiguicheuse,” meaning “enticing,” and so it is, with its nautch-dancer overskirt of soft, dull peau d’ange fringe, and more fringe forming the deep sailor collar and the tie in front. The fringe is in the same divine dull rose shade as the georgette crêpe foundation. Both the cut and the colour make this a perfect dress for the transition from winter into spring. All of these models are from Altman



AUGUSTABERNARD (ALTMAN) • PATOU (ALTMAN)

Shades of pansy, orchid, and rose



SAINT CHRISTOPH—A TOY VILLAGE IN THE TYROL

TYROLIAN SKIING SONG

by Toni Frissell

WHEN the calendar revolves around to the end of January, New York usually develops a cold in the head. The flower of Yale, Princeton, and Harvard have returned to their various seats of knowledge, and the weary business man growls. Old friends are less friendly and new ones less exciting. When this moment arrives, it is high time to evacuate. But where? Well, if you are looking for the best things in life, I suggest that you put your skis across your shoulder, strengthen yourself for the Atlantic, and go Tyrolian in Saint Anton am Arlberg, where one Hannes Schneider rules over a skiing school.

Saint Anton is an overnight journey from Paris. At midnight, a mustachioed Swiss bursts into your compartment and inquires after cigarettes, and, when morning breaks, the train is already boarded by tanned young men armed with skis. Not long after breakfast, you are plunged into utter darkness for fifteen minutes, and then you are suddenly dazzled by the sun after the black tunnel, the train stops, and there is Saint Anton gleaming in the sunlight, with snow-covered houses and mountains—all looking much like a toy.

The Hotel Post is like an overgrown chalet, yet a very modern chalet. One can stay there for less than four dollars a day, with food. Across the street is the Gasthof, which is connected with the Hotel and is even less expensive. However, you can get still less expensive accommodations, with atmosphere and a feather bed included for one dollar

a day with breakfast—in one of the houses in the town where the shutters are painted with hearts and roses.

The morning in Saint Anton is not made for late sleepers. No one rises later than nine. After breakfast of hot milk, coffee, and honey, every one dashes to reserve places on the bus to Saint Christoph. If the snow is not quite perfect at Anton, the classes are held at this other haven above the timber-line. On the way up, you pass the strong people walking with their skis across their shoulders. The dark fir-trees look almost black with their icing of snow, and one thinks that this is like the wood in which Hansel and Gretel wandered. It must be, for just ahead is the gingerbread house of the witch, but, instead of the fence of poor gingerbread children, there is a crowd of chattering short-sleeved skiers basking in the sun. People have come from all over the world to learn the Schneider method of how to descend the steepest Alp without loss of life.

Fifteen minutes after you've arrived at Saint Christoph—a place of three houses—classes begin.

The skier who thinks himself a master in the art will be much disheartened after the first day under the Arlberg method. He will learn that, although perhaps he knows how to go straight, his turns are poor, and to do the *tilamark* is sacrilege. The hills are very steep, and if he proceeds he will break his neck. As for the beginner, the first day is a depressing business. Everything is accompanied by shouts and roars from the teacher, and one wonders how much longer the seat of one's pants will last. However, every one is treated in the same brutal manner. Even the King of the Belgians and his Queen were scolded and even beaten behind the knees, until they (Continued on page 70)



MRS. JAMES FORRESTAL

Just a few of the pupils of the great ski master, Hannes Schneider, who come to Saint Anton from all over the world to learn to negotiate an Alp without breaking their necks—Mrs. Forrestal, Mrs. Lounsbury, Miss Oelrichs, and Audrey Clemm-von Hohenberg, who shows you how warm it gets when the sun blazes. Donna Fondi, the beautiful Italian below, is an expert skier, and the pupil trying a snow-plow turn is worth looking at



MRS. RICHARD LOUNSBURY • MISS MARJORIE OELRICHS • AUDREY CLEMM VON HOHENBERG



DONNA FONDI



A PUPIL EXECUTING A SNOW-PLOW TURN



HOYNINGER-HUENE, PARIS

Dark trousers, bright shirts

The sun beats down on the top of the world, making these outfits perfectly comfortable. "Arlberg," from Knizé, comprises wool trousers and a light-weight wool shirt

The jacket of Patou's "Chamonix" has been thrown aside—showing a sleeveless red broadcloth gilet with a Talon fastening and a white crêpe de Chine shirt

DECORATION A LA CARTE

For indigent purses

SELDOM is it difficult to evolve a complete and even surprising effect in decoration, given an empty room and a full purse. But it is seldom, too, that one is so unencumbered in this world—which is fortunate, perhaps, for the fate of the room, since an entire background of recently acquired treasures is more than likely to betray its owner. It is, after all, only the continued use of things that really endears them to us and brings them into a personal background.

Thus it is that the rearrangement of a room is often more absorbing than its creation from the beginning, since there will be, certainly, new tests of ingenuity at every turn. Often, the rearrangement of a chair, a table, and a screen will be so successful as to change the room completely, making further purchases unnecessary. But when this elemental move is insufficient, the game continues. We may search Third Avenue, the New York equivalent of the Flea Market, for derelict Victorian bell-glasses to be had almost for the taking, and then arrange in them our own bouquets of fruit or flowers, silver or gilt. We may mix carefully the exact subtle shade of grey-white for the painting of the gigantic, but useful armoire to reduce its apparent size in a crowded room. Or we may split the awkwardly square table into a pair of useful consoles.

These are the diversions of *Decoration à la Carte*. We must take care, however, that the excitement of the moment does not lead us into a Sitwellian profusion of ornaments. The serious matter of background requires more thought. We may paint the walls, avoiding always the difficulties of too vivid a colour and the insipidities of too pale a one. It is safer to strike out for one effect or the other—a dark room or a light one. This will be determined obviously by the furni-

ture at hand—pale coloured pieces against a dark background, but dark pieces against a light one only if they are very good in line. The softness of walnut paneling can now be had by the simple process of hanging a paper made actually of walnut veneer. Well-designed panels of walnut coloured mouldings placed against this ground make a surprisingly good effect, one against which almost any curtains and furniture will be right. We must remember, too, that even a wood panelling imitated by painting is preferable to and no more expensive than bad marbling, an effect of which we have had more than enough lately.

In the selection of furniture coverings and curtain fabrics, we must dis-

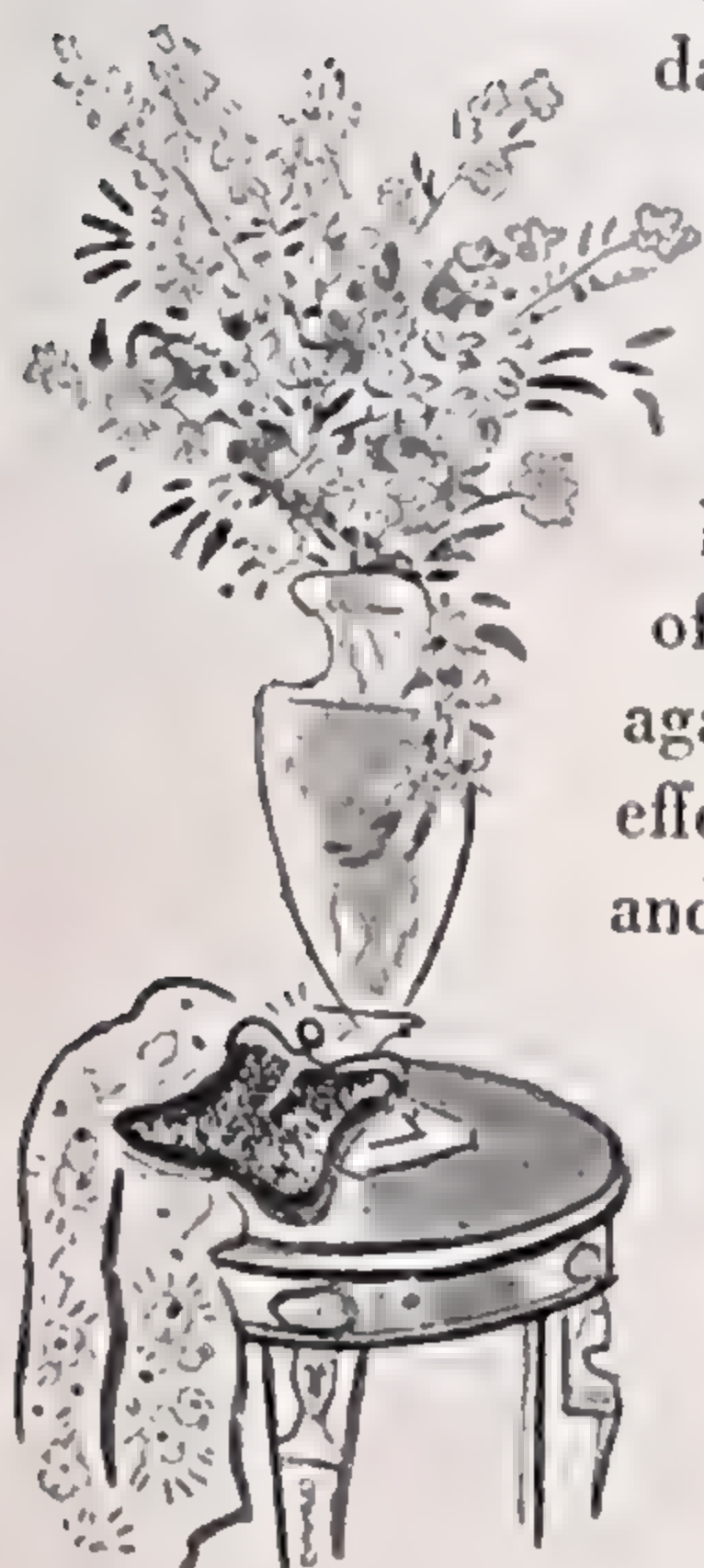
card the too-flimsy Argentine cloth for an unpretentious, but honest muslin, and prefer a fine, but inexpensive corduroy to the metallic glitter of an equally inexpensive damask. Thin linens can be dyed and edged with cotton fringes to match or made with cotton-stuffed hems, which suggest those of Japanese kimonos. This process consists in allowing rather deeper side hems than usual and in keeping the bottom hem the same depth as the side. Before stitching, a layer of cotton-batting cut in strips one-half inch less than the hem allowance is laid along the line of the edges. Thus, for a three-inch hem, the cotton should be only two and a half inches wide. This cotton band is sewed down at intervals just inside the edge of the hem and is then folded over and stitched down. Curtains such as these must be hung quite full to overcome their natural thinness.

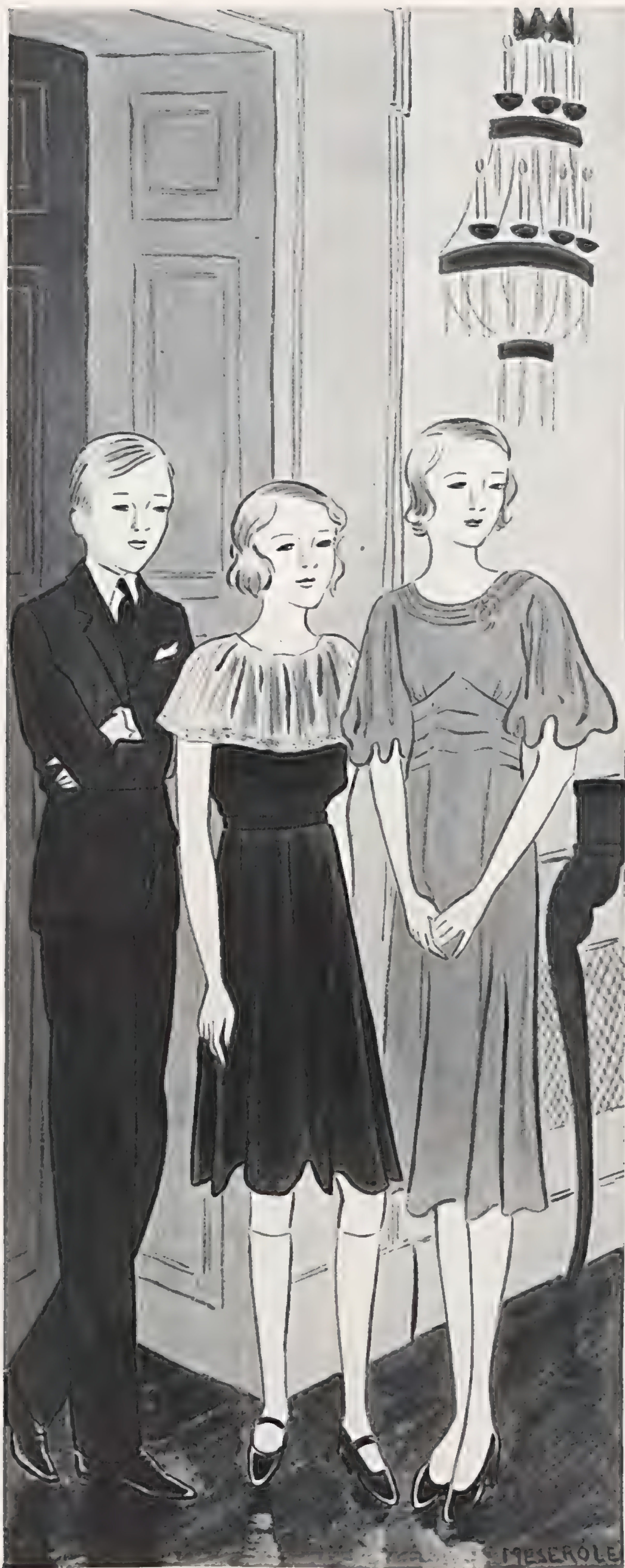
Corduroy is to be had in really good colours—beige, pale yellow, deep plum, and brown. It makes an almost perfect upholstery fabric. An occasional chair may be covered with chintz, provided the pattern is distinguished enough to be used with the more sober fabrics in the room.

Small Victorian stuffed chairs can be bought for very little and reupholstered either in their accustomed wool chintzes or in cotton chintz with a large pattern on a dark ground. Those with low backs and deep circular seats are amazingly comfortable. The example illustrated on page 68 is covered with deep violet satin, quite in its period. Beyond it stands a reconstructed console table which, with its mate, was once round, the simple act of cutting it in two having converted it to its present state of usefulness. To carry this idea further, circular tables may be cut into four parts, providing a set of corner-consoles to be set into the four corners of a breakfast room or small foyer.

On the console table shown stands a very tall bell-glass rescued from Third Avenue, and in a Meissen vase from the same source is an arrangement of paper flowers of very humble origin. The prints above are simply framed with a flat moulding covered with a narrow architectural paper border in grey tones, an easy and effective treatment, capable of infinite variation. Mirror, door, and window-frames may be thus treated if care is taken to use only borders which are architectural in design.

The really great difficulty of finding small tables to hold tea- and coffee-cups can be obviated by adding a well-designed base to the shield of an old pole-screen. The small table next (Continued on page 68)





DE PINNA • MARY A. WATERS • ALTMAN

FIRST STEPS

"TOE, heel, and one, two, three. Toe, heel—." We were visiting Miss B—'s dancing-class, in New York, and this is what we saw.

Simple little dresses made of velveteen, crêpe de Chine, rough crêpe, dotted Swiss, handkerchief linen, and voile. (And a conspicuous absence of satin, taffeta, and chiffon velvet.)

Puff sleeves, cap sleeves, ruffles over the shoulders, and other ways of covering the upper part of the arms. Only four-year-olds wore sleeveless dresses.

Shirring, tucking, pipings, appliqués, organdie berthas, and ruffles as trimming, with an occasional bit of narrow lace and a total abstinence from rosebuds, rosettes, and streamers of satin ribbon.

Small, pert hair-ribbons on some of the very young ballerinas, and the simplest of simple coiffures on all ages.

The trusty Mary Jane slipper with a strap coming around from the back worn by all young ladies with skirts still above the knees. A more grown-up version of the Mary Jane with a Cuban heel when skirts passed the knee-line. (At fourteen, the difference of an eighth of an inch in a heel is of vast importance.)

Ribbed socks of lisle or silk-and-wool in white or a light beige. Short ones worn by the little girls, larger ones by bigger.

"Regular clothes" were worn by the dancing partners; no Little Lord Fauntleroy suits among them. Consequently, much less self-conscious agony on the part of young men in training for future stag-lines.

Two-piece blue worsted suits on boys of six or eight. Three-piece suits with waistcoats, coats with collars, and shorts, on boys over eight or nine. Long trousers on boys whose legs had begun to lengthen.

- Not birthdays—but the length of legs—determine the donning of long trousers. So this boy of twelve wears a long-trousered suit of blue worsted
- Brown dull velveteen and a bertha of batiste and point d'esprit combine in this charming frock
- This fourteen-year-old's dress of rough rose crêpe is perfect for pre-débutante festivities



MODELS FROM MARCELLE JULIEN • L. BROGAN • GRANDE MAISON DE BLANC, OF NEW YORK • MARY A. WATERS • DE PINNA

Initiation to the waltz

• The class baby makes her initial curtsy in white crêpe de Chine—the simplest sort of dress inserted with pale chartreuse crêpe

• Because the second dress is yellow (the pet colour of the Princess Elizabeth), because it's of voile, has wing sleeves, and tucks—it is an ideal six-year-old dancing-school dress

• The third child is in dotted Swiss—cotton being just as dressed-up as silk, these days. Tiny points of green linen give it colour

• Yellow again—on the fourth lady—a lovely pale yellow crêpe de Chine. Three ruffles pretend to be sleeves, and there's a tie of pale green velvet at the smart shirred yoke

• And this is what constitutes good form when a young man of six or eight goes to dancing class—a perfectly simple, two-piece suit of blue worsted with a collarless, single-breasted jacket and shorts. A white shirt, a four-in-hand tie, and simple black leather Oxford shoes complete his outfit



REVILLON • ANDRE ANDRE-BRUNSWICK • HERMES



OLGA ROSEN

OLGA ROSEN

Sleighbing, skiing, skating

- A perfect Saint Moritz coat is that beaver one above, worn over Madeleine de Rauch's brown ski outfit
- Breitschwantz-pony — in brown again—is the fur of the second coat, with a snug, warm collar
- Good old navy-blue gabardine makes Hermès's ski costume, with a leather-trimmed windbreaker
- Grey looks new for the Olga Rosen wool sweater, with a white tie
- The Scotch plaid sweater has an amusing bow and a purled border

- At the top of the opposite page is Taïa's red set of gilet, gloves, and beret; Saks-Fifth Avenue
- The knitted monk's hood and muff, in brown, are great for sleighbing at night; Saks-Fifth Avenue
- Hermès's black gored skating skirt has knitted knickers made to match
- Burberry's suède jacket conveniently slide-fastens up the front
- Bessé's double-breasted caraco is of white canvas, lined with wool and fastened with coloured buttons

COLD FACTS

THE snowy, precipitous slope of a mighty Alp is no place for "show" in clothes. When you're drilling within an inch of your life at Saint Anton, Zûrs, or Saint Moritz to master a *Telemark* or *Stemmbogen*—you're down to serious business, and the more you look like a booted, be-trousered Moscow workman, the smarter you are.

• And so there has sprung up for skiing—just as for riding—a rather traditional uniform, the fine points of which—the rules about skis, and sticks and boots and trousers and such—are all set down in *Vogue*, December 1. But a few innovations will sneak in—and we set them before you here.

• Shorter trousers are the most radical news of the year. They stop well short of the ankle, where they bulge slightly and then lace tightly down to the ankles. Schiaparelli translates the idea with brown jersey trousers, worn with gaiters of heavy canvas matching the colour of the jacket and bonnet: Mainbocher also proposes this new length in trousers, but covers the ankles with extra-long socks that match the colour of the sweater and cap—a bright red that harmonizes with the light dark-blue of the costume.

• That monk's hood and muff in the northwest corner (two views) is the sensible idea of Taïa's. When you go sleighing or stand around to watch skiers, there's nothing quite like it to keep bitter Alpine gusts off your neck. It is knitted of soft brown Angora wool.

• When you become a really finished skater, then you can take up such a four-gored Hermès skating skirt as is shown here. But this is not for rank amateurs. It is entirely knitted, black in colour, and has knickers made to match,



TAIA • TAIA • HERMÈS

which are put on at the same time as the skirt, for they are attached together by a snug band at the waist.

• Knizé proposes twin skiing costumes for a man and a woman, both with the same short, fitted, collarless vest, a handkerchief knotted around the neck, and the same trousers in the longer Norwegian length. The woman's vest is of black-and-white checked woollen, the man's plain, under which are worn flannel shirts, plain for the woman and checked for the man.

• Skiing caps are knitted in most instances and have a penchant for falling down over the eye or for the Cossack silhouette interpreted in points sticking out from the head.

• Something very attractive to carry your skates in is a kit-bag, made by Hermès. A long, narrow, sack affair gathered at the top with a leather thong. It is made of canvas, with a base of box calf.

• The Scotch plaid knitted sweater (shift your eyes to the opposite page) is rather dashing if you crave plaid. And the white canvas jacket shown below is what the Tyrolian natives, all skiers, wear—and a very smart contrast it is, too, to the sombreness of the rest of the costume.

• New in the mitten world are a pair made by Hermès of *grège* reindeer skin, with the edge of the gauntlet gathered on elastic—to prevent snow from plunging down your wrists when you spill. You can't really call this an orthodox mitten, for there is a separate compartment for your index finger, as well as for your thumb.

• Hermès also makes double mittens. The outside pair are the reindeer ones just described; the inside, of knitted beige wool with separate fingers. They're indispensable, for, if you have to fuss with straps, you can pull off the outer ones and still save your fingers from freezing.



BURBERRY • BESSÉ



- Prepare to throw your old inhibitions about gloves overboard, for, this year, gloves are made of all sorts of materials and have a hint of novelty. Not too much, of course, since nothing is worse than an overfancy glove, but a compromise as simple as the glove shown just above. It is medium length and made of light coloured suède, with a side opening at the wrist, held by a pearl button. Chanut glove; Jay-Thorpe
- The first glove at the lower right, from Dina, is of rosy-beige kid with a stitched cuff pleated at the wrist and held at the side by metal buttons
- Beyond it, at the lower right, is a sports glove made of very soft tanned leather, in brown, with hand-stitched seams and with four rows of pin tucking on the cuff; from Chanut



- The gloves just above are woollen ones shading faintly from brown to beige, to wear for daytime on chilly days, with rough woollens. The large cuffs fasten at the side with metal buttons and braided brown suède loops. Alexandrine made them; from Saks-Fifth Avenue
- At the left are some sports gloves—a type which may be a bit more novel than gloves for street wear. These are made of dark green leather and have contrasting cuffs of silk with a tiny, tailored design in yellowish-green and red—very effective with harmonizing country clothes. Molyneux designed these antelope gloves in Paris



NEW CHIC ON HAND

FABRICS you would never have dreamed could be used for gloves, as well as new forms and treatments in leathers, are adding fresh chapters to glove history this year. Felt, jersey, and angora woollen are among them, and, if you look at the photographs on these two pages, you will see how smart and practical these ideas are.

The principle of all the new gloves is to maintain the appearance of a small hand, no matter what the material. In the majority of cases, you have a slender wrist, as well, by means of one or two metal or pearl buttons fastening a slit on the outer edge. You can see several examples on the opposite page. All the gloves are pull-ons; the cuffs are varied, but never exaggerated in length or breadth, and they are worn either wrinkled or straight, according to the type of the glove. A new tendency is to finish the edge of the cuffs with a narrow piping to give firmness—as in the Chanut glove on the opposite page. This is seen in both leather and fabric gloves, and, in the latter, the seams are also reinforced with narrow bias strips of kid or suède.

A mixture of fabric and leather is new for sports wear, and a glove with a back made of woven strips of felt is extremely smart because of its sober colouring and plain construction. One of these is shown in the photograph at the left below. Suèdes are so soft that they could almost be mistaken for antelope. Tanned leather for day gloves, in a much more pliable and darker version than we used to know it when we were children, is coming back for a very wearable day and sports glove with hand-stitched seams. One from Chanut is shown on page 52.



- The Chanut glove at the top is of light brown suède with a tiny cording and a pinked edge; Jay-Thorpe
- Next is Alexandrine's beige suède glove; sunburst design in black; Saks-Fifth Avenue
- The white glove, left, is for morning wear, and its back is of braided felt, its palm of suède, all lined with silk jersey. Alexandrine model; Saks-Fifth Avenue.
- Nicolet's hand-stitched wool jersey glove, with straight cuffs, may be had in dark colours; George Baring, Inc.

GERLACH



JOSEPHINE HUTCHINSON AS "DEAR JANE"



LILLIAN GISH AS "CAMILLE"

© LAURA GILPIN

- These romantic ladies reappeared in current plays of the New York season
- Josephine Hutchinson, at the top of the page, is playing the heroine of Eleanor Holmes Hinkley's play about Jane Austen at the Civic Repertory
- Marguerite Gautier was never more appealing than in Lillian Gish's charming interpretation of "Camille"
- Cornelia Otis Skinner wrote her own dramatic sequence, "Empress Eugénie"



CORNELIA OTIS SKINNER AS "THE EMPRESS EUGÉNIE"

PETER NORTH, LONDON

SEEN ON THE STAGE

By David Carb

WHATEVER its faults, the theatrical fare this fortnight can not be called limited in any way but quality. In every other way, it could scarcely be more cosmopolitan. In time, place, genre, theme, and source of appeal, it traverses twenty centuries, three continents, a couple of great islands, and the whole gamut of emotion from the profoundly religious to the cynically sophisticated, ranging as it does from that supreme tragedy in an Eastern Mediterranean land, which ended one world and began another, through the social and literary richness of London in the late eighteenth century, nineteenth-century Irish folk fables, to a drama of America to-day and a "musical adventure"—in the present also, but among the Bavarian peasants and burghers.

The first week of the fortnight was the last of the four allotted the Irish Players, the band of genuine actors in their lovely plays of their romantic land, which had to curtail a prosperous engagement in order to embark on a transcontinental tour.

"THE DARK HOURS": Don Marquis calls his treatment of the Crucifixion "The Dark Hours" and describes it as "Five Scenes from a History." One finds in it a well of tenderness, emotion, and deep reverence, which will surprise those who know him only as a humorist, as one of the few fine humorists of our time. Those who are acquainted with him and his verse have always known that he possessed those rich qualities.

From a dramatic point of view, Judas is the main character in the play. Marquis represents him, not as the arch-betrayer of history, a scheming, mercenary villain, but as a being driven to a species of madness by a combination of extreme sensitivity and egoism, a rebel against the thing that obsesses him. Shelley suffered from the same qualities, but, being in different proportions, they expressed themselves in glorious poetry.

"The Dark Hours" was published several years ago. Because of the fine, almost Biblical phraseology, it is sheer joy to read. On the stage, that and the fresh and convincing approach to Judas lift it above its kind, but other things drag it down. Two or three of the characters are clear; the rest are mostly blurs—and the beads they wear are not solely responsible, although much of the attention that should go to the play is devoted to discovering who is who. Also by permitting the audience to see and hear the Christ (the actor assigned to the rôle is not named in the program), a large part of the illusion is lost—an inevitable result. And finally, the extravagant



VANDAMM

KATHARINE CORNELL AS "LUCRECE"

use of screaming, shouting, howling, surging mobs detracts woefully from the dignity and the sincerity of the work, writes "theatricality" in large letters across it.

Some of the effects are beautiful. Cleon Throckmorton's four scenes, and the lighting and the groupings—the work of Marjorie Marquis—catch the mood splendidly, heighten it, give it a fine overtone. Hugh Miller plays the harassed Judas both eloquently and sensitively. Herbert Ranson's Caiaphas, the High Priest, is fervent and properly violent. The Pilate of Charles Bryant is imperial. And Ruth Vonnegut as his wife shows why his imperial pride and convictions have not lessened his humanness.

"DEAR JANE": The next stop in our two weeks' flight across the earth and the centuries is *The Cheshire Cheese*, in 1775, where Reynolds, Johnson, Boswell, and Garrick are discoursing. It is the prologue to "Dear Jane," the comedy about Jane Austen, which Eleanor Holmes Hinkley wrote and Eva Le Gallienne has just added to her company's repertory.

In choosing for the basis of her play the conflict within her heroine between the desire to write and the desire for marriage, Miss Hinkley was handicapped from the outset. Every one knows that the author of *Pride and Prejudice* died a spinster. So the interest lies in her manner of rejecting three ardent suitors when all her youth and femininity yearned for one of them, and in the atmosphere. In both respects, (Continued on page 67)



HATTIE CARNEGIE

Look on page 25 to see Miss Bennett wearing this with its velvet jacket. There, it looks like a trim little five-o'clock suit, but here it appears as an evening dress—a sheath of black velvet with a white piqué bow and bands

This is the way Miss Bennett looks when she turns her back, wearing the white crêpe dress shown also on page 26. The back is practically all Miss Bennett's, but the dress falls in lengths of well-distributed fulness



HATTIE CARNEGIE

STEICHEN

Double exposure of a film star

Vogue's Portfolio of Smart Economies

ANY one who stays home—just because she hasn't got the clothes—is considered pretty stuffy in this enlightened age. Wherever did this idea get around, anyway, that to go South or take a cruise involved such an expensive wardrobe? If you use your wits, and settle down to a careful study of this portfolio of Southern economies (and look at pages 56 and 57 in our December 15 issue); you can be chic asea and ashore for miraculously little money.

To lead off with, you'll want that printed ensemble on page 58 to wear ashore at almost every stop—and think what a good start it will be for your town wardrobe next spring! And into your trunks must go at least two of the sports dresses on page 58; and that two-piece flannel one—the skirt of which will do duty with various sweaters. Throw in all the sweaters, scarfs, handkerchiefs, and jackets you can lay your hands on—to ring changes on your clothes.

Since you'll be dressing nearly every night, we chose for you two evening dresses on which you can work clever transformations. Change the belt and add a cape and slippers in the same colour to the dress at the right—and presto! Take off the cape or add a sequin cape to the dress on page 59, and you have a new variation.

A white paper-panama hat (be sure to take bands to match your dresses, the kind you snap on in a jiffy); a mannish felt; a beret; a new Lastex turban—four hats easy to pack. White buckskin shoes, semi-sports with walking heels; afternoon and evening slippers—that completes the foot wardrobe. A bathing-suit (or two); a tennis dress; a beach dress; a top-coat or cape . . . see our recommendations on page 60—and you're ready to sail.

• The evening dress at the right is of imported crêpe Cloque; a contrasting ciré belt; \$39.50

How to purchase

All of the models shown in this portfolio may be purchased in various New York shops and in other shops throughout the United States. If you have any difficulty in finding them, write to Vogue, 420 Lexington Avenue, New York City, and we shall be glad to give you an address in your locality where they are available. Be sure to state which model you are interested in, mention the nearest shopping centre, and enclose a stamped and self-addressed envelope.



A DINNER-GOWN OF IMPORTED CRÊPE; \$39.50

STEIGEN



FOR PURCHASING DIRECTIONS, SEE PAGE 57

Clothes for the Caribbean

When you go ashore on any cruise, say to tea or the races, you can't do without this: a printed silk coat and a dress; \$29.75. Dress alone, \$16.75

For stay-overs in Bermuda, Havana, and the like, consider this beach ensemble: a candy-striped wrap-around dress and jacket of linen; \$16.75

On deck or on any golf-links, this two-piece dress of plain and striped Viyella flannel is unbeatable. The flannel is washable, and the price \$19.75

The French call it a chemisette, the Americans a shirtmaker frock—but it's indispensable anyway. It's of washable chalky crêpe; \$16.75

One light sports coat must go along. Our recommendation is this silk-lined one of Bochmann's rabbit's wool, with a swagger; raglan sleeves; \$16.75

Aship or Ashore

At the extreme left is a suit of waffle-weave crêpe matador. With a jacket, it's for spectator wear; without, it's a sun-back tennis dress; suit \$25

Aside from its swagger chic, that cape, of Gillier novelty knitted fabric, is a comfort to throw around you on deck, in a car, or on the beach; \$16.75

The lady on the hassock shows you what the dress of that first suit looks like without its jacket. The straps are nicely spectacular. Dress alone; \$16.75



Dressing as you do every night on a cruise, the more ways a dress can be transformed, the better. The separate cape on this dress of Roessel's silk crêpe is one of its big advantages. Without it, the dress would hardly be recognized. The flowers on the cape are hand-made. It costs \$49.75

FOR PURCHASING DIRECTIONS, SEE PAGE 57



STEICHEN

FOR PURCHASING DIRECTIONS, SEE PAGE 57

Southward Ho!

Practically every one will be fooled into thinking this an aristocratic hand-knit chenille dress—these clever machines! Nice polo collar, too; \$16.75

Hardly any back to speak of, non-skid straps of Lastex, a brassière top, with an effect like that of Schiaparelli's velvet-knit. Two-colour suit. It's \$8.95

And here is the successor of the beach pyjama—the beach dress. Of a gingham or plain Everfast linen; halter-neck; sun-back; delicious colours; \$7.50

SHOP-HOUND

Tips on the shop market



Shop-Hound practically spends her life snooping about the New York shops. If you need advice, write to Vogue's Shop-Hound, 420 Lexington Avenue

THIS paragraph is provided for the benefit of those who find themselves so exhausted after the Christmas siege that the very word "shop" gives them a feeling of sadness and longing that is not akin to pain, but resembles sorrow only as the mist resembles the rain (Famous Poem by ?). Anyway, this paragraph provides information in a nutshell. First, ladies, I give you "Le 39." And what may that be? It is a very swell perfume that you can get at Kargère's, and I am telling you this as a special and thoughtful favour, because the scent of "Le 39" ought to buck anybody up. Perfume collectors please copy. Next, some remarkable ribbon that you get at Altman's. This is a copy of Schiaparelli, being crinkled to the point of hysteria and about the weight and consistency of crêpe. It is about four inches wide and hence is adaptable for scarfs and such; also, I am all for your using it to put monkey-glands into your old evening dress—a lei of this corrugated stuff around the neck would go nicely. You can get it at any colour conceivable to woman. *Et puis, mes enfants*, what have we? But we have a curiosity, something of an unusualness, in truth. This is a clever little idea of our friends, Jones and Erwin, the bright young men, who have made some masks to be used as shades for wall-lights. These are faces painted white and would be most effective in an all-white room.

- Irene Franks is the lady I spoke about in no uncertain terms some time ago—the hat lady. She is the one who will make over your entire collection of last year's hats so that you, their own mother, wouldn't know them. She makes a great specialty of changing the lives of older women with big head-size trouble, who have resigned themselves to a career of good works and wearing old-lady hats. Miss Franks puts a stop to all this. She kindly, but firmly makes a charming hat in a large head-size, places same upon said head, and changes the mood of resignation to one of hope. Certain of her models cry out to be mentioned at this point: a Talbot sailor of brown felt, turned up in back, that is no less than a miracle for the older wo-

man; a tiny cap of felt with a band of baronduki or Persian lamb across the front. And, by the time you read this, Miss Franks will have her Southern hats, which, in the sketches I saw there, look as if they would be grand.

- Emilie Sheffield, who has a shop in the National Broadcasting Building, is a lady who has a way with her. She can make you feel that the most important thing in her life is to get you a dress that does something for you, something dramatic. Here is the sort of shop about which one is secretive. You don't want your best friend to know where your perfectly astonishing appeal comes from. I wouldn't tell now, if it weren't for my uncontrollably generous nature. It is possible to buy an Original here or to have one designed from imported material. I saw yards and yards of Chanel lace, and later I saw the dress that had been made from it. It was everything that a lace dress should be—feminine, wistful, and beguiling. Another dress, a blue pebble crêpe, had a cowl neck and shoulder-straps that went down the back and hardly stopped at the waist and was elegant simplicity personified.

- All really cosmopolitan people have for years known about and raved about Carbone's Flower Place in Boston. The most *recherché* table-settings, the loveliest Italian china and glass, the most fascinating fabrics, and flowers, lots of flowers, arranged as no one else could arrange them and sold in the arrangement, vase and all. There is now a little shop on Park Avenue, Gerard, which is following brilliantly in the footsteps of the master. This shop displays the same genius at composing flowers in beautiful bowls and will sell you these lovely creations, with the container, for very little, flower-prices being what they are to-day. For instance, the particular day I was there I feasted my eyes on a blue lustre bowl filled with thick clusters of salmon-pink snap-dragons. Then, there are such Italian wonders as these: a Venetian glass fish-bowl, plain, with an edging like pastry-tube frosting in coral pink. A big china rooster, made by the famous figurine-maker, Lenci, white with big black polka-dots all over it and a flaming red

comb. A pair of Venetian glass things made like growing plants, pale green leaves and speckled bell-shaped flowers, in which you put water and real flowers. Then there are beautiful cloths, Sardinian ones and an Albanian table-cloth—a bright red small plaid joined with strips of rough red lace. There are tall bell-shaped flowers made of copper to stick into pots of plants to make them look a little less like everybody else's plants. These are just a few of the endless wonders that the Italian nation and Gerard are capable of.

- For sheer romance, there isn't anything sheerer than Fortuny tea-gowns, and you know it as well as I do. And now, this shop has developed some new ideas, among which are long, pleated gowns with fuller skirts, so that they don't reveal every curve of your figure. They are making these divine, *moyen-âge* sheaths in a new antique-white and in ivory, and, if you want, you can get a white velvet jacket, loose and brocaded all over in gold, to wear over them. No other dyer in the world seems to get the marvellous, queer shades that Fortuny does—the sea-greens, the rusty, autumn reds, and all the others. Perhaps, the nicest and Greekest of the long, pleated gowns are those that have a hip-length peplum with a jagged edge; these really make you look like a daughter of the gods. I can't imagine the woman who hasn't all her life wanted one of these tea-gowns, or, if she already had one, more. So. (Continued on page 71)





Blondes

PARTICULARLY
MUST FIGHT *SKIN DRYNESS*



New vitamin ingredient (Element 576) in Woodbury's Cold Cream feeds dry skins, guards against lines

"Blondes fade early," they say . . . usually their fine skin fades from dryness. And many women with dark hair also have this same quality of sensitive skin.

Do you have that tendency to dryness? Then care for your skin with Woodbury's COLD Cream. For Woodbury's is the only cream which contains Element 576 . . . a new ingredient never before used in a face cream. For months, Woodbury skin specialists have been experimenting to apply the new science of vitamin-nourishing-oils to the making of Woodbury's Creams. Thousands of tests on skins of every type show that Woodbury's

COLD Cream (with the new Element 576) *does more for the skin than other creams.* It penetrates deeper . . . lubricates deeper to quench dryness, *enriches* the tissues . . . supplies the youth-element for which the skin hungers and without which it fades.

Use Woodbury's COLD Cream on YOUR skin . . . morning and night, and after exposure. You will SEE its effect in a few days. Your skin will be softer and smoother; will have that velvety bloom that thrills the touch . . . Use Woodbury's FACIAL Cream (as powder base) to protect your skin from drying dust and exposure.

Go to your favorite drug store or department store today and ask for Woodbury's COLD Cream and Woodbury's FACIAL Cream. Big jars, 50¢. Handy tubes, 25¢.

OTHER WOODBURY'S SCIENTIFIC AIDS TO LOVELINESS

WOODBURY'S CLEANSING CREAM . . . The lightest and "meltiest" of creams. Penetrates deep into the pores—flushes the dirt to the surface. 50¢ in jars—25¢ in tubes.

WOODBURY'S TISSUE CREAM . . . A luxurious emollient cream. Use it to prevent and correct lines and wrinkles and for excessively dry skin. 50¢ and \$1 the jar.

WOODBURY'S FACIAL FRESHENER . . . Refreshing—stimulating—refines texture. For normal or dry skins. 75¢ a bottle.

WOODBURY'S FACIAL POWDER . . . Spreads evenly. Does not clog the pores. Comes in several carefully blended shades. Exquisitely perfumed. 50¢ and \$1 the box.

FREE SAMPLE Send this coupon now for a trial tube of Woodbury's Cold Cream free—enough for several treatments. Or send 10 cents (to partly cover cost of mailing) and receive charming week-end kit containing generous samples of Woodbury's Creams, new Face Powder and Facial Soap.

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Woodbury's Creams

DESIGNS FOR PRACTICAL DRESSMAKING



6217



6224



S-3609



6222



6223



6220-6215

DESCRIPTIONS AND BACK VIEWS ARE ON PAGE 70

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 71

Here are two new Coty inspirations—"La Fougère au Crépuscule," a haunting perfume that embodies the fragrance of ferns at twilight, and the jewel-like loose-powder compact in platinum finish



ON HER DRESSING-TABLE

WHEN Coty decided to launch a loose-powder case, it was decided to go about it in the grand manner. Monsieur Coty designed the original, which was first executed in platinum, by Cartier of Paris, and the metal of the reproductions has the gleaming finish of platinum. There are accents of narrow black bands at the ends, and the slim case comes in a little envelope of suède, giving it more than ever the effect of a piece of jewellery. This you can see in the photograph above, but what you can't see is the ingenious interior that provides a remarkable lot of equipment for such a slim case. There is a compartment for loose powder, a well into which it is released (by some genius of mechanism only in such amounts as you wish), a down puff, and a miniature lipstick. And all this magnificence costs but a very moderate sum.

A good suggestion for this holiday whirl, in case your permanent is on the wane and you haven't time to renew it, are the Victorian curl-paper curls. These are the curls that made our grandmamma's hair so charmingly feminine and are being revived by P. Richard, in his West Fifty-Seventh Street salon, and, for ladies with straight hair or a permanent wave neither here nor there, they should be glad tidings. The hair is cut short and then twisted and wrapped in the

papers. Electric clamps press the curls into being, and, in less than an hour, even the finest and most difficult hair is a mass of soft waves and fluffy curls that will remain with you for two weeks or more.

The Ortosan facial treatments that have been a fountain of youth to women for many years are now available in a home course prepared by the originator of this method, Madame Louise Hermance. Detailed illustrations of the facial muscles, together with instructions for the most beneficial means of applying the preparations, are provided to guide you in this treatment to hold off the ravages of time. The basic preparation is the Ortosan Skin Food, a light, smooth-textured, softening cream, with a faint verbena odour, and a skin tonic and an egg pack supplement this, to make it all very simple and scientific for ladies who want their beauty régimes to be just that. The Ortosan preparations can be purchased in department shops or from the maker.

Odorono Cream depilatory, an item that has long been a standard bit of equipment with many women, has appeared in a newly improved form. It is snow-white in colour, a perfume has been added that disguises the depilatory odour, and the prices of both sizes have been materially reduced. In most drug and department shops.

If your natural preference is for lightweight, smart-looking luggage, you will welcome the new Primrose House travelling-case of airplane cloth, with just the right amount of preparations and ample space



MARTINUS ANDERSEN



Makes \$1 equal \$3 in fighting colds

PEPSODENT ANTISEPTIC is 3 times as powerful as other leading mouth antiseptics. Hence it goes 3 times as far. And whether you buy the 25c, 50c, or \$1 size, you still get 3 times as much for your money.

THE children—the whole family—can escape more colds this year. Can get quicker relief from those they catch. And you can save \$2 out of every \$3 by using Pepsodent Antiseptic. The money you save results from Pepsodent's remarkably high germ-killing power.

Here's the difference!

It's a simple problem in arithmetic. You can dilute Pepsodent with 2 parts of water because it is three times as powerful as other leading mouth antiseptics—hence it goes three times as far—gives you three times as much for your money—and gives you extra protection against sore throat colds and unpleasant breath.

The old-fashioned mouth antiseptics must be used full strength to be effective. But Pepsodent is powerful enough to be diluted and still kill germs—yet it is absolutely

safe when used full strength.

It's costly enough to use a mouth antiseptic that should be used full strength. But it's more costly to dilute that mouth antiseptic and *not* kill the germs. That's why we warn you to choose an antiseptic that, even when it is diluted, kills germs. Insist on Pepsodent Antiseptic. Be sure—and be safe. Safeguard your health and save money.

IMPURE BREATH (Halitosis)

The amazing results of Pepsodent Antiseptic in fighting sore throat colds prove its effectiveness in checking Bad Breath (Halitosis).

Some of the 50 different uses for this modern antiseptic

Sore Throat Colds	Cuts and Abrasions
Head Colds	Chapped Hands
Smoker's Throat	Dandruff
Bad Breath	Skin Irritations
Mouth Irritations	Checks Under-Arm
Irritations of the Gums	Perspiration Odor
After Extractions	"Athlete's Foot"
After Shaving	Tired, Aching Feet

Pepsodent Antiseptic

Entrancing Perfumes . . . *Love's Ally*

Through the ages the alluring fascination of perfumes has been extolled. More than ever, does the modern woman choose the rarest blends . . . subtle interpretations of her own mood.

El Encanto, the home of precious perfumes, recommends especially—**"MY SIN"** and **"FOREVER"**

Sold exclusively in Havana by El Encanto

On request . . . Interesting tourist booklet

El Encanto

Solis, Entrialgo & Co.

**Cuba's Largest and Smartest
Department Store**

• **HAVANA** •

A GUIDE TO GAIETY

(CONTINUED FROM PAGE 40)

which are adept and interesting, and you perpetually find yourself feeling that they are just two nice young people who dance terribly well (Professionals? Better!) and let's give them a hand.

WALDORF-ASTORIA EMPIRE ROOM: Jack Denny's orchestra plays, and you dance, and then you go back and eat the big dinner, which is very good indeed here. Supper dancing also goes on. You are quite likely to run into débutantes and such being given their chance to sing torch-songs over the radio, and the wonder of it is that they do it very well. They open their little pink mouths, and it really comes out torch-songs.

BILTMORE: Shades of your youth and meeting a Yale Junior under the clock to go tea-dancing! Playing away for dear life, better than ever, is Paul Whiteman, who has taken the most incredible number of inches off his girth, but not one thrill out of his jazz. There is also a lady called Ramona, who Can Play A Piano, thus destroying the age-long tradition that women can't produce jazz out of a box. Irene Taylor sings blooooooeeely, and there is some kind of Harmony Boys.

SAY YOU KNOW ME

MARLBOROUGH HOUSE: This is one of the most complete and splendid places of its kind in New York. It's a whole house, and it's run by one of the most magnetic and remarkable of personalities, Jim. On the second floor is a dining-room for daily utilitarian purposes, and, up on the third floor, there is a tiny glittering backgammon-room and a dance-room all shining copper, where high-jinks go on of an evening. Two sweet little people, the Herberts, sing pretty funny songs with a Southern accent, and there is an accordion man who knocks them dead called Charlie Drew. The beverages are of a high order here, and you dance to a little orchestra.

THE NEW YORKERS: This is another of the very high-plane places, where the food is excellent and there is music for dancing at night. Dwight Fiske, that wicked, wicked singer-talker, sings more of his barbed little recitations, smiling a fiendish smile at the high-spots. It is very gay here, and you see everybody.

THE PUNCHEON: Nobody needs to say more of this than that it is still doing business at the old stand, and how. Fame sits here at small tables and waves to each other over the pressed duck.

MERRY-GO-ROUND: This is the newest of the grand places, a magnificent, spare-no-expense hang-out with three famous restaurateurs in charge and a bombastic feature. This is a counter which is circular and revolves slowly, so that where you saw a blonde sitting at a table behind you, a minute before, a brunette is there when you look again.

THE EUROPA: This is practically a night-club, as dancing on a large scale goes on, with entertainment (which is unpredictable) going on under an actual spot-light. The real and special charm of the Europa is that the brass rail is right in the dancing-room, a very European scheme of things indeed. There is one more European

feature here, but you must be a lady and go there to find out what it is.

THE MAISON LAFITTE: This, again, is a dancey place, and one of the most endearing in New York. Nothing in particular goes on, a smallish orchestra plays low and sobbingly, and you, in the meantime, have the time of your life gazing into the eyes of the Man Of Your Dreams. The place just makes people feel that way. The food here is outstandingly good.

TONY'S, OTHERWISE KNOWN AS TONY'S-WEST: For years, people have been coming here to look at Dorothy Parker, Bob Benchley, Charles McArthur and Butterworth, Heywood Brown, et al. Against a mural décor of angels whose faces are caricatures of the famous habitués, wanders Tony, speaking his views on Truth, Life, and the others. Lately, he has opened a restaurant up-stairs, done up very grand, with one room wood-paneled, red-leather-chaired, and having an open fireplace in which an honest-to-goodness log burns. The other room is blue, but of a blueness, splendid for the staving-off-suicide boys. The food is good.

ALEX'S: In summer, you eat in a garden here. At all seasons, it is good. Alex has a figure like Napoleon and an Italian stutter and a European penchant for preparing dishes in some special way to suit your mood of the evening. Crêpes suzettes, café royal, and similar glories make you go there.

THE COQ ROUGE: Another garden place, but more pretentious. In winter you lunch down-stairs at little tables all in a row and see every one you know. In the evening, there is an impressive silver room up-stairs, with silver cushions, where three Negroes with really good voices sing. They are the world's most obliging trio; they know nearly every tune there is, but if you ask for one they don't know they will have learned it by the next time you come and spring it on you.

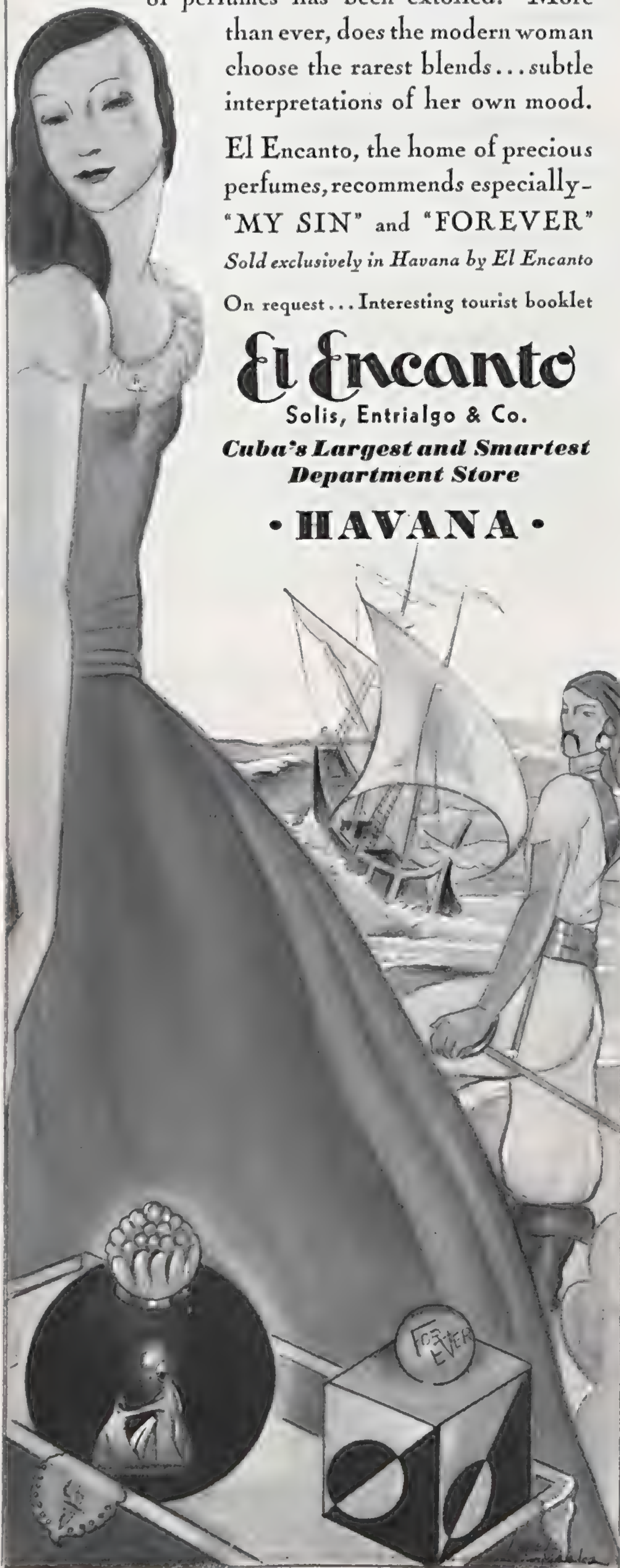
FOR DANCING AND DINING

THE SURF CLUB: The most prosperous-looking people in the world are to be seen here, and the question is whether they really are millionaires or whether they save up for the pleasure of coming here. There is an orchestra on the third floor, which adds things. It is apt to be very crowded.

GALLANT FOX CLUB: This place is really nicely decorated with pictures of famous race-horses and has a sort of Virginia-Leicestershire atmosphere hard to find in this city. The proprietor has a standing offer of a magnanimous tip to any one who will bring in William Woodward, the owner of the great Gallant Fox.

THE BASQUE: Pages, Bret-Koch, Lepape, and other artistic emissaries from Paris went quite mad in this place and decorated it much, much nearer to the heart's desire. The food is good, and an exceedingly funny Frenchman who used to be a professor at the Institute sings songs of the Le Bank variety.

BARBETTA: Good food for practical nothing and an amusing clientele of chorus girls, tap-dancers, and Tin Pan Alley musicians draw you here. Also there is a (Continued on page 68)



POINTS ON POINT-TO-POINTS

(CONTINUED FROM PAGE 24)

pockets, man-wise. You will probably have a race card and a pencil. Perhaps you will have field-glasses. And if you're doing the thing bang-up, you'll have a shooting-stick. If you've got to do much waiting around (which you'll certainly have to do, if there's more than one race), you'll be jolly glad to have a temporary seat.

Don't wear feminine belts with fancy buckles. If your costume demands a belt, make it a mannish one, of pigskin or of heavy leather.

Don't wear any jewellery—except, if you like, an inoffensive wrist-watch.

Don't wear any more make-up than you can possibly get along without. It's best to have none at all. We like your wind-struck cheeks. We like your cold eyes. We like your grim lips. Indeed, everything I have told you to do is to our liking. I would have you copy man when you come upon man's field. You do it when you go to sea; you do it when you go to war. Why should you not do it when you go to country point-to-points? It's to your own advantage, I assure you. For dressed as we would have you, you are far more alluring than dressed as you too often are.

SEEN ON THE STAGE

(CONTINUED FROM PAGE 55)

Miss Hinkley has succeeded admirably, for the most part. Towards the end, the script becomes wordy and repetitious, but, through four of the five scenes, it is concise, sustained. For, although there is no suspense as that word is usually used in the theatre, the pilgrim to Fourteenth Street is assured of two hours in veritable eighteenth-century England. A parsonage in Hampshire, a ballroom with the graceful group dancing of the period, a milliner's shop at Bath, the famous Pump-Room there where the tinkly music and gentle songs of the day are rendered, the country estate of a nobleman, the manners, mannerisms, foibles, diversions, wit, humour of an era that wrote itself in italics in the history of art and the art of living. The Civic Repertory Company catches the exact spirit of all those divers things and also the spirit which pervaded them all, unified them.

Josephine Hutchinson plays the title rôle with understanding and evident pleasure. Her interpretation is too much that of the flirtatious, sought-after ingénue to suggest a young woman in whom burned a fierce and, for that day, daring passion for self-expression through novel writing, a passion so strong that it was a necessity and dimmed everything else. Her almost continuous good-humour and bubbling laughter give the impression of youthful giddiness rather than of a young girl dominated by earnestness. Charming as ever to look at, she has enlarged and improved her equipment during her year of histrionic inactivity.

Miss Le Gallienne enacts the relatively minor character of Jane's sister, Cassandra, with her usual richness. The Sir John Evelyn of Joseph Schildkraut is much more authentic than his Liliom. The rest of the company, especially Beatrice Terry and Beatrice de Neergaard, catch the mood and convey it. So do Aline Bernstein's costumes and scenery.

"CHRYSALIS"

"Chrysalis" is a parallelogram—two pairs of young lovers, one of the upper bourgeoisie, the other of the gangster stratum. The author, Rose Albert Porter, seems to have been more interested in contrasting them than in writing a drama. The result is a series of all but independent scenes. Most of them talk on beyond their point. Had it been one thing or the other, "Chry-

salis" would have been moving; striving to be both, it is so only at odd moments.

Miss Porter has caught convincingly the argot of the underworld and the state of mind it reveals. She is less happy in depicting people in responsible society. The mother of her heroine, for example, is too extreme to be believable. And the same may be said of the two big dramatic moments.

That excellent actor, Osgood Perkins, is scarcely used in "Chrysalis"; he has the opportunity to do little more than be suave and agreeable. Margaret Sullivan plays the rebellious daughter of a prosperous family with emotional integrity. And Elisha Cook, junior, realizes all the possibilities of the lingo and accent of the gutter, is what she always is. Humphrey Bogart, too, is his usual urbane self.

Theresa Helburn of the Theatre Guild, who with Lawrence Langner and Martin Beck produced "Chrysalis," has directed it with skill and discretion. But two of the main prerogatives of directors—elimination and modification—have not been exercised sufficiently. Cleon Throckmorton's scenery is as it should be—atmospheric and not intrusive.

"MUSIC IN THE AIR"

With such excellent actors, singers, and dancers as Walter Slezak, Al Shean, Katherine Carrington, Reinald Werrenrath, Dorothy Johnson, Natalie Hall, Tullio Carminati, and Desha, with scenery by Urban and costumes by Harkrider, with music by Jerome Kern and book and lyrics by Oscar Hammerstein, second, Peggy Fears doubtless was not nervous about the fate of "Music in the Air," the "musical adventure" which she is sponsoring. At any rate, she need not have been. Still, combinations of the finest talents sometimes go wrong; it is a pleasure to record that this combination works out beautifully.

It is fresh, colourful, and charming, in design, lines, décor, and musically. And in the operatic manner. The chorus "lines up" only once or twice, the songs are part of the action, not interruptions of it, the music and the book belong together. In short, "Music in the Air" takes the spectator into a far-away, nostalgic, alluring world—and keeps him there from the first curtain to the last.



Mc Cutcheon's

*proclaims the new
departure for women*

PALM BEACH CLOTH

54 inches wide . . . \$1.95 yard

Mc Cutcheon's has just been appointed sole distributors of genuine Palm Beach Cloth. This is made by one of the finest old manufacturers in this country. They have been justly famous for their men's fabrics; but this is their first departure into the women's field. And what marvelous feminine fashions can be concocted from this stunning fabric. No wonder it is sponsored by the most brilliant stylists in this country . . . perfect in weight, coolness, and surface. It washes wonderfully; won't shrink or stretch; sheds dust and dirt; and is non-crushable. Exactly what women have been looking for!

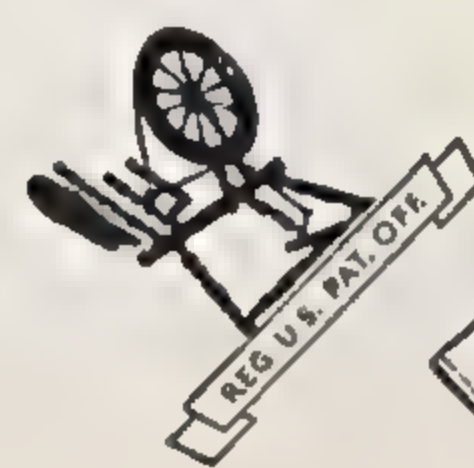
There are new weaves in Palm Beach Cloth—many rough and tweedy, many subtle and smooth; mannish weaves, basket weaves and herringbones . . . all so suitable for women's street and sports' costumes.

And the colors, too, are convincingly new . . . dull woodsy greens, maritime blues, pale polished woodtones, such as Rajah tan and tulipwood, driftwood grey and new off-white. You'll find Palm Beach Cloth the basis of the most interesting clothes you'll see this season. And McCutcheon's is the place to find it. Write for samples.

Mc Cutcheon's

5TH AVE. AT 49TH ST. NEW YORK

Fabrics—Third Floor



A C R A Z Y Q U I L T

(CONTINUED FROM PAGE 22)

her requirements are more, instead of less, as time goes on—crisis or no crisis. Now I see these women covered with aigrettes, the latest thing from Reboux. The Princess Cito has a waterfall of aigrettes on one side of her little hat; Lady Deterding wears a gold velvet turban mounted with a halo of blond aigrettes, like a Russian crown; and the hat that Madame Muñoz wore when she went out with me to the Café de Paris, the other night, bristled like a porcupine with short, clipped black osprey above a black velvet brim, resembling a vizor. (You can see it on page 20.)

A HEADING FOR FASHION

The new head-dresses from Antoine—blond, black, red, or whatever the colour of one's hair—are another necessity if a woman is to have the last word in the chic thing. These head-dresses must be a great comfort, because, if one's hair is not in the pink of condition, one claps on a head-dress—more effective than any real hair could be—and goes out looking as *soignée* as could be wished. At the first night of the Bourdet play, Madame Muñoz wore a head-dress matching her coal-black hair, which seemed to be made of two swirls of hair round her head (one standing up like a low coronet), fastened at the nape of her neck in back with a chrysanthemum-like flower made, of course, of hair that looked as if it were set with glue. (This is shown on page 23.)

Then, what about evening muffs? Can one be fashionable without an evening muff? I should think not, having seen Lady Mendl carrying a tiny one made of green feathers; the Princesse de Faucigny-Lucinge with another made of black and white feathers; and the Comtesse de Cossé-Brissac with one made of strands of white ostrich. Doesn't it sound Edwardian to talk of aigrettes, muffs, false hair, and the Café de Paris?

Here I am again, just like the characters in Bourdet's play, always talking about the same people, using the same names. But what am I to do? I can't invent names of people who do not exist in society, just for the sake of variety. Year after year, as I look around me, I see that it is really only a handful of women who count—so far as setting the fashion is concerned. And these women never fail to be the ones who bring out the new things. The creators of fashion live on them. When the great dressmakers or milliners want to launch something, they get in touch with Mrs. Fellowes, the Princesse de Faucigny-Lucinge, or Madame Muñoz—and the trick is done. Between the creator and the producer, a lot of things are thought up—and that's what makes fashions so expensive for the rest of you. If you live in the midst of this world of creation, the latest accessories seem to be necessities—far more necessary than if you live in New York or London.

It is all a matter of what one is used to. I notice that most American women find the Frenchwoman too made up, but, since living in Paris, I find the Americans (and, even more, the English) not enough made up, for the simple reason that I am used to the standard of Paris. Americans often

look ill or delicate, by comparison to the Parisiennes, because of their lack of make-up. (I have not forgotten the occasion, when I was last in America, of introducing two of my Frenchwomen friends to a Wall Street stockbroker, who was so astonished at their appearance that he could not utter a word. He said afterwards that he had never seen anything like it off the stage. And my assurance that they were swells in their own home town did not seem to make any impression.)

American women seldom take as much trouble with themselves as the Parisian women do. Generally speaking, Parisiennes who have the greatest reputations are not really beauties at all, but they make themselves so effective that they put the beauties in the shade.

In London, recently, I made a further discovery in the matter of make-up. The lighting in London—that very subdued lighting that American women like so much, too—does not require as much make-up as the brighter lighting which is preferred in Paris.

And still another discovery—the smart Englishwoman is running her American sister a close second, these days. She has become very chic. Despite the "Buy British" fashion, every woman at a big dinner-party given by Lord Castlerosse wore a dress from Paris—most of them from Schiaparelli or Mainbocher. Schiaparelli's grey satin-jersey dress, worn by Mrs. Richard Norton, with the pink bow falling off the right shoulder, seems to be a favourite with half the women in London, while the other half appear to have fallen for Mainbocher's velvet dress with big sleeves. Lady Bailey (Olive Paget) wore this dress in dark blue velvet.

Mrs. Robert McAdoo, who, like me, had gone over to have a look at London, was at this party, too. She was wearing a Chanel dress of very dark wine coloured chiffon. Into the front of the low-cut bodice, she had tucked a huge real pink rose and, peeping out from under the flap of her wine coloured bag, were three pink rosebuds like the big rose on her dress. That is what is meant over here by being well-turned-out—something that is thought out to give an effect like Mrs. McAdoo's pink roses against wine colour.

WHERE POLITICS ARE DIVINE

During the dinner, a dozen or more of the men (at a signal from one of them) got up and left the room. They were absent for half an hour and returned for coffee. To any one not familiar with England, this would seem extraordinary. But the explanation was that there was a question coming up in the House of Commons that night, which had to be voted on. So off these men went, at the call of their country, so to speak—dinner-party or no dinner-party—and every one cheered them. What a pity we don't feel that way about politics in America!

As always, at a London party, the discussion of politics came up, and an M.P. at my table made the cheerful statement that "the country was going to the dogs." I can't vouch for that, but—if it is true—what a magnificent way these (Continued on page 69)



THE 3

The console table, now but half its former self, is surmounted by a bouquet in a tall bell-glass from Third Avenue and accompanied by a decorative mirrored screen and a satin-covered Victorian chair, both of which came from the same prolific source. The small table is descended from a pole-screen

DECORATION À LA CARTE

(CONTINUED FROM PAGE 47)

the Victorian chair was thus brought into being, its top of delicately cut flower-prints being protected by several coats of clear varnish. When these charmingly shaped screens are covered with old painted silk, the top must be fitted with glass to protect it from dust and damp.

In planning a small foyer where the wall-space is so little that the decorative devices must be equally simple, the use of pilasters can often provide the sole decoration. There are several designs in printed paper which are effective; for small spaces, however, it is wise to avoid those which simulate a curved column, since the illusion is so perfect as to crowd the wall unpleasantly. There is, too, the alternative of building up pilasters of five or seven half-round mouldings set closely together and finished with short pieces of moulding for capitals and bases. These simulated pilasters may be painted a contrasting colour, puce against a plum or deep green wall, or a darker shade against a pale wall. Used in pairs at each corner of a small room, a certain architectural effect can be had at very slight expense. Another effect, rather less restrained, and applicable only to a very small room, can be achieved by the use of old prints of various sizes pasted closely together over the entire wall and heavily glazed

in the manner of an old "scrap screen." Each panel should be surrounded by a narrow wall-paper border, preferably one with rather strong colour.

A mirrored screen such as is shown is easily evolved from a simple wood frame covered first with composition-board and then with squares or rectangles of mirrored glass and framed with a narrow painted wood moulding. The glass will be easily found in second-hand and glass-shops, and the use of it in pieces, say three to each panel, makes even the smaller sections usable. Given the composition-covered frame, the plates of glass are laid one above the other. These plates must be cut one inch smaller than the outside dimension of the frame to allow one-half inch at each side, top, and bottom for screwing the wood moulding, which holds them securely in place. The back should be painted, or even papered with the remnants of your last papered room—for some reason known only to the dealers in wall paper, there is always one roll too many.

Remember only that invention and ingenuity feed upon themselves, and do not yield to each new impulse without due consideration, for temporary indeed is the room that is just too ingenious to live in.

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A C R A Z Y Q U I L T

(CONTINUED FROM PAGE 68)

English have of going to the dogs! During many years of an intimate acquaintance with England and the English, I have never seen them in better form than now. To-day, England is like a beautiful woman who has more glamour at forty-five than she had at thirty—the wonder of the age. To wake up in London now is like waking from a bad dream, to discover there never was such a thing as a "crisis."

Not in eight years have so many Rolls-Royce cars been sold as at this year's Motor Show. One can't get into the fashionable restaurants for supper unless one has engaged a table, not hours, but days, in advance. The theatres are crowded. And the London hostess is still having sixteen people to lunch on an average of three times a week. I don't understand it, but I find it very sporting of them.

In the vernacular of our generation, "gay Paree" has become "thrilling London." And, if Paris does not look to its laurels, London may become something else than the centre of international banking and the best place in the world to buy men's clothes. If you want a mental and spiritual cure from the prevalent disease of the last three years, take a holiday in London.

You will come back, as I have, with

a patchwork of memories—a sort of crazy quilt made up of delightful sensations—including the haddock on toast (à la Belle Hélène) to be had at the Savoy Grill for supper; the new restaurant called "Le Train Bleu," where one goes for a "snack" dinner before the play; the brightly painted and upholstered cars at the Motor Show, which, like the bright flowers in the florists' windows, add another touch of colour to the London fog; the brilliant conversation at lunch at Lady Cunard's; the new room in white stucco in the decorating department of Fortnum and Mason; the sweaters on the floor below; the neckties at Hawes and Curtis; the bouquets of feather-flowers at Jac; the new red, white, and blue decoration of the Malmaison (one of the places for supper); the polite taxi drivers; Emil Ludwig's play, "Versailles" (banned by the censor, but privately given by a theatrical club); Noel Coward's latest revue, "Words and Music"; and a sea of men wearing tail-coats and white ties, who make you feel shabby, if you happen to be wearing a black tie and a dinner-jacket, for you realize that all these men dress as a gesture of defiance to a world which is losing caste and can only be saved, pictorially speaking, by Crusaders in evening dress. "HIM"

A GUIDE TO GAIETY

(CONTINUED FROM PAGE 66)

huge blackboard at one end of the room with the menu chalked up on it.

MONETA'S: This is way, way down-town, but, when you get there, you will be astonished and delighted by quite remarkable cooking by the proprietors themselves, such as blackbird pie and other rude splendours mostly cooked in wine. They make a cheese themselves, too, that is worth going all the way down there to eat.

MONTMARTRE: This is the newest and most gorgeous palace of night-life that has burst upon the insatiate city. In a setting of unparalleled splendour, pink satin, red velvet, and lots of ladies in Schiaparelli's best, you dance to the music of darling Emil Coleman, as exciting an orchestra leader as when he played at your débutante party. Come midnight or so, the show goes on. It is composed of the De Marcos, who are positively the most silent dancers that ever you were unable to hear the footfalls of. Even when he drops her on the floor, you can't hear it. Then, there are the Loomis Sisters, crooning to break your heart. But the high-spot is the Yacht Club Boys, who sing—four of them. Somebody very bright has written a lot of lyrics for them, which are superb, really witty; in fact, these are the funniest songs in town. Aside from all this public gaiety, there is a ladies' room which every lady should see. I refrain from telling you the plot; you must see it yourself.

THE CENTRAL PARK CASINO: There is no other place remotely like this for coolness, air, and a lovely location, and, besides, there is Eddy Duchin. What music! What eyes! Then, there is Georges Metaxa, The Cat and The Fiddle Boy, singing so sweetly, while Murphy and Johnson dance.

EL GARRÓN: They just can't do enough for you here. No sooner has

Leon Belasco's melt-away orchestra stopped playing than Ragusa's tango orchestra bursts forth into heady strains. Fontana has a new partner, Ludmilla, and they do the smooth, graceful, Fontana type of dancing to perfection. Deslys and Clark sing, and they are really pretty funny.

EL PATIO: Once more all the little débutantes twitter together at their favourite hang-out, while Henry King's orchestra provides music for them to dance with their cheek-bones pressed to their partners' jaw-bones, and their little fannies sticking out behind in the suave fashionable dancing grip. Frances Maddux sings the blues until you—and she—are on the point of tears, and Rosita and Ramon dance. But when a couple of boys called Endor and Farrell, whom you should have heard of if you haven't, sing a couple of peculiar little songs they know, life is a new and comic thing.

MAYFAIR YACHT CLUB: Over by the East River, in fact, practically in the East River, is a pleasant room with guaranteed money-back oxygen furnished for breathing purposes. The long windows look over the river, and all the little hooting tugs provide a convenient focus for the eyes of those who wander and talk about US. Meyer Davis music, it is, and amusing songs sung by Ross and Sargent.

HOLLYWOOD RESTAURANT: Not that it's new, not that it's exclusive, but that it's unique, one of the biggest, gayest, noisiest, most diverting places in New York, probably, with just about the nakedest floor-show on earth and no cover-charge. As far as the visitor from the sticks goes, this is one of New York's dependable year-in-and-out sights, the Hollywood, always exciting and showing the new-comer in one lesson just what is meant by the Great White Way.

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WHEN CURRENT FASHION TURNS ITS BACK



FROCK NO. 6222 JACKET NO. 6223—Of wool crêpe. Designed for sizes 14 to 20; 32 to 38; jacket sizes, 14 to 42

ENSEMBLE NO. 6217—A one-piece frock of silk crêpe with a bolero jacket. Designed for sizes 12 to 20; 30 to 38

ENSEMBLE NO. S3609—The jacket and skirt of this costume are of velvet-teen, the belted overblouse of crêpe. Designed for sizes 12 to 20; 30 to 38

FROCK NO. 6220—An "Easy-to-Make" frock of tweed, with or without bretelles. It may have either a tied scarf or collar. Designed for sizes 32 to 42

CAPE NO. 6215—A three-quarters tailored tweed cape; notched or tuxedo collar. Designed for sizes 32 to 42

COAT NO. 6224—A soft woollen coat, full length and fitted, with or without a scarf. Designed for sizes 32 to 42. These designs are shown also on page 64

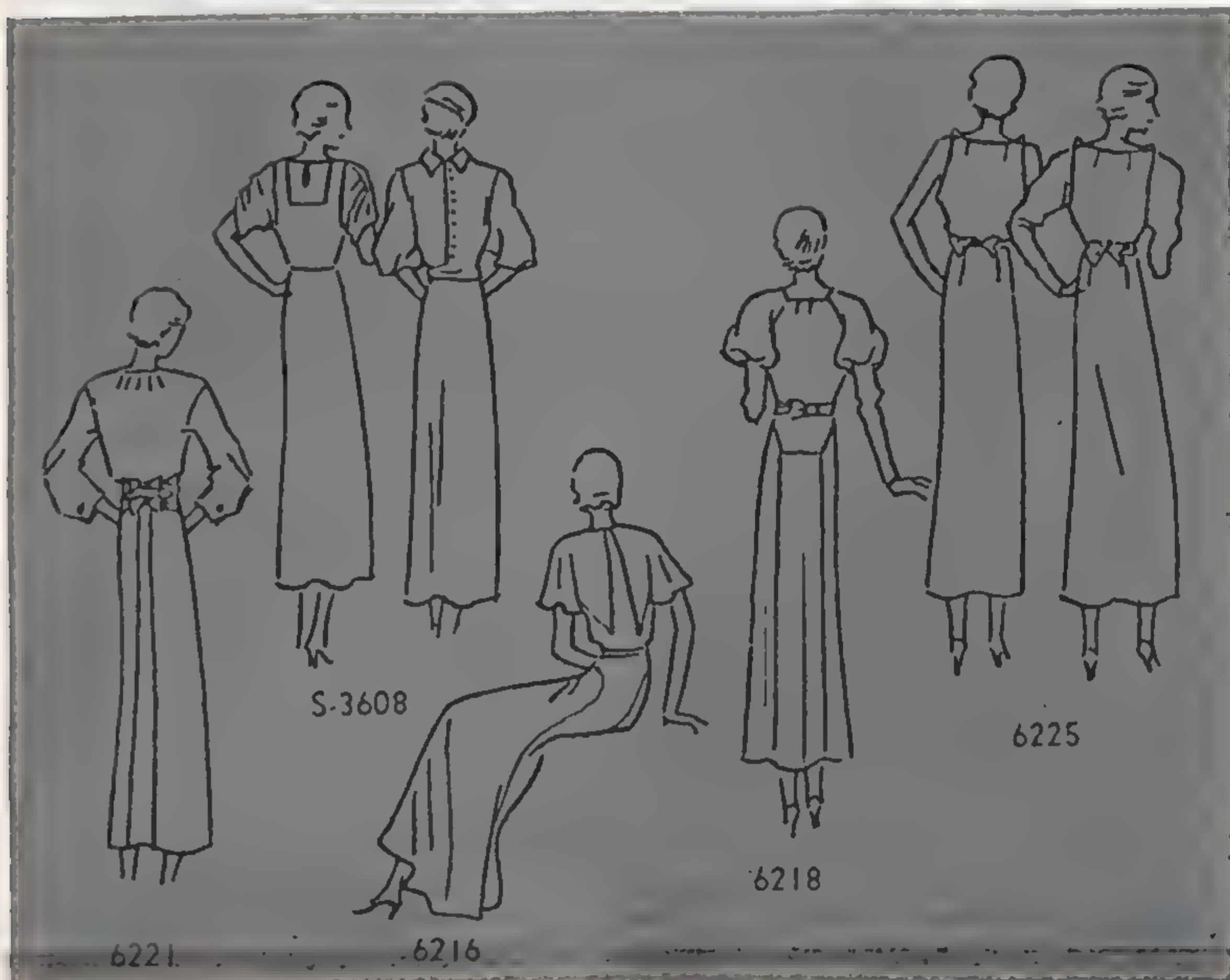
FROCK NO. 6221—Flat crêpe fashions this frock. Openwork or tucks trim the blouse and sleeves, and a scarf is optional. Designed for sizes 32 to 40

FROCK NO. S3608—One of those double-duty costumes. A frock of crinkly silk crêpe with semi-sheer sleeves and a short, high-necked, buttoned-in-back blouse to go over it. Designed for sizes 12 to 20 or 30 to 38

FROCK NO. 6216—Circular sleeves on a one-piece frock of semi-sheer crêpe, with a V neck-line or a round neck and bib collar. Designed for sizes 32 to 40

FROCK NO. 6218—A one-piece frock of rough silk crêpe, with puffed sleeves and a sectional skirt below a shaped stomacher. Designed for sizes 32 to 40

FROCK NO. 6225—A very new semi-formal guimpe frock of crêpe satin. Designed for sizes 32 to 42. All these designs are shown on page 62



LILYAN TASHMAN, HOSTESS

(CONTINUED FROM PAGE 31)

always spinach for dieters (though dieters seem to weaken at Tashman parties) and always a huge wooden bowl of green salad, accompanied by a smooth old board holding cheese—Bel Paese, Swiss, Swedish loaf cheese, and potted cheeses in port.

It is in the salad especially that Miss Tashman shows the courage of her convictions about taking a chance, for she doesn't stick to the sacred ritual of the purist's salad-dressing, but adds dashes of Escoffier, Worcestershire, Tabasco, even a whisk of chutney, if the spirit moves her. One of her favourite salads is a conglomeration that turns out to be amazingly good—lettuce, chicory, tomatoes, sliced hard-boiled eggs, and pieces of smoked salmon, not too thinly cut, with garlic rubbed over the bowl. One of the favourite desserts for supper parties is

an enormous pineapple—the largest to be had, cut in half, scooped out, and piled with ginger ice, sprinkled with grated ginger—a divine combination.

At Sunday breakfasts, where half the people have been playing tennis all morning and half have just gotten up, there are shakers of cocktails and a huge bowl of tomato-juice on ice. This meal begins with iced cut-up fruit and progresses to brioches, fresh from the oven, omelets, kidneys, and such. Mr. Lowe—and, in case you live in Alaska or have never seen a movie magazine, Miss Tashman is also Mrs. Lowe—makes things a little difficult. He likes all these things—as who wouldn't?—, but his real favourite is chile con carne, and, to create that, it seems you have to import a whole crew of chile-con-carne-makers into your kitchen.

TYROLIAN SKIING SONG

(CONTINUED FROM PAGE 44)

conformed to the right position. Perhaps this is why one learns so quickly. In two or three days, it is possible to ski from Christoph to Anton with the class. In three weeks of hard work, one can make tours of a whole day.

Lunch takes place about twelve-thirty. From all directions, classes come swishing down the hills with clouds of snow-dust behind. The second sport in the Tyrol is eating. The sun floods through the window, and you strip off your outer sweaters. The talk is all about skiing.

Tea-time at the Hotel is the gathering point of the day. Quantities of hot chocolate with whipped cream, toast, and jam are consumed. The band plays Viennese waltzes, and here and there, groups play bridge, while below in the bar there is the tap, tap of the ping-pong ball. However, the most absorbing topic to the crowd is the Arlberger Kandahar, the greatest down-hill race in the world, for which the most famous skiers of every nation come. One year, it is held in Mürren and, the next, at Saint Anton. The two days before are the most exciting of the year. Every train brings in new skiers.

The day itself is a hectic one. Every one climbs the near-by and far-away hills to secure good places on the course. The lazy ones stay at the finish, where a band in huge hats with green streamers blares forth music. Then, suddenly, the first racer is sighted, whizzing down the side of the mountain. One can hardly believe that any one can go so fast and live. The run starts an hour and a half's climb above Saint Christoph and ends at Saint Anton. The winner, Otto Furrer, made it in five minutes and nineteen seconds.

Later, if you feel dressy, you can dine at the Post and dance in the bar afterwards. Then, there is the Gasthof with its more simple and raucous meal. At one end of the room is a huge tiled stove, and one sometimes dines with the world's most charming children, the brown-faced guides, who will scream at the simplest joke. The Arlberg down the street behind the little church is another delightful place to dine. The panelled pine room smells of wood-fires and good food. The food and beer are excellent, and, after you have tasted the red spiced *Glühwein*, you decide that you

will never, never leave the Tyrol again.

On the other side of the Arlberg mountain, there is a fascinating place called Zûrs. You can reach it by skis, if you are fearless, or by climbing to the Ulmer Hütte, or by the easy and romantic way I took. You take the train back through the tunnel and get out at Langen, where a flock of little sleighs are waiting. I boarded one, and we started gaily up the road, made beautiful by snow-covered pine-trees. At Stuben, we stopped for some red wine. The mountains here had begun to close in, and all I could see were the face of a great mountain wall and, half-way up the side, little ant-hills with specks running out of them—the sleighs ahead, the driver informed me, coming out of tunnels cut out of the side of the rock to protect against avalanches.

The Zurserhof was once a hunting-lodge, which the owner turned into a hotel which looked like a private house. The hallways are marble, and your room is filled with the most beautiful furniture. The bathrooms have gilded taps, and the linen is monogrammed with crowns. People dress for dining, in a room all lemon and maroon. The maids wear cotton gloves, and you drink your wines out of carved crystal glasses. All this luxury is to be had for about five dollars a day. And, most important of all, one can continue to learn here the "Arlberg Technique," under Friedrich Schneider, brother of Hannes.

Besides all the big moments in the Tyrol—such as the first day you find your ski legs—, there are lots of little moments, too. The moment when you have returned to Saint Anton on skis from Christoph, when the mountains above your head are turning pink. Smoke rises from the houses. A herd of tan cattle shambles down the street, and, as you take off your skis, there is a smell in the air of burning wood and hot wax from the ski house. Also, there is the moment when, after climbing a mountain for an hour or longer in the burning sun, you get to the top, dying of thirst, then suddenly find tucked at the back of your knapsack an orange that is purple inside. These are the things that make you feel that winter, after all, is a very splendid season.

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JANUARY 1, 1933

ACCESSORY NOTES FROM PARIS



Gloves ensemble with hand- bags; leathersewn sportsgloves

Brown antelope bag with silver clasp and motif. Matching this are brown suède gloves with velvet cuffs ending in an elastic.

Two large galalith ring handles on a bag of "paysan" velvet, with slide fastener closing. Cuffs of the gloves are also "paysan" velvet.

An overcasting of fine leather strands is a smart touch on these Hermes sports gloves. The backs are beige, the palms are brown.

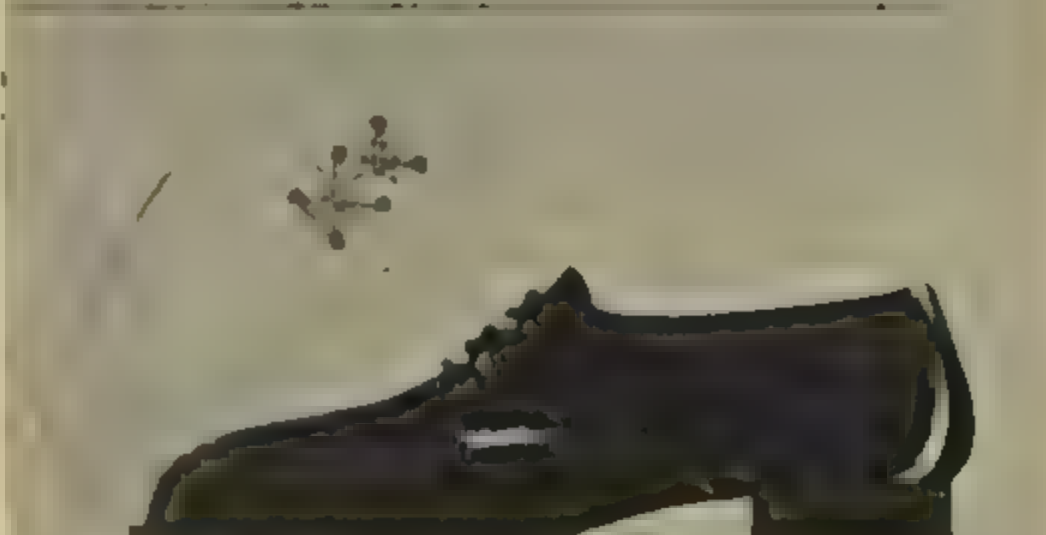


These shoes illustrate smart new types, leathers and details

A sports Oxford in natural pigskin—an important leather and a new shade for sports shoes.

A new lacing and scalloped arrangement for the eyelets is seen in this brown box-calf shoe.

A cut-out pump showing the strong Oxford trend, even in afternoon shoes. Black antelope trimmed with perforated kid.



LATEST PARIS CABLE

Evening Silhouette - Fabrics

NEW EVENING SILHOUETTE LESS MOULDED WITH BODICES MORE BLOUSED, SKIRTS VAPOROUS, WITH INDICATIONS SOFT TRAINS OR BACK FULNESS BELOW STILL WELL DEFINED HIGH-WAIST HIPS. STOP HAILING RETURN CHIFFONS, ESPECIALLY BLACK, GREY; ALSO SOME BLACK LACE. STOP CHIFFONS ALSO COMBINED WITH TAFFETAS, SATINS, FURS; EXAMPLES, GREY CHIFFON WITH GREY SATIN HIPOKE; BROWN FUR COLLAR ON BLOUSED CHIFFON JACKET; BLACK CHIFFON WITH FLOWING TAFFETA TRAIN, RUFFLE EDGED TAFFETA FICHU. STOP MOULDED SILHOUETTE IN SATINS, DULL CREPES, SATIN JERSEYS, ROUGH NAPPED SILK JERSEYS, PRINTED CREPES, LOOKS STRAIGHTER BECAUSE LESS TIGHT ABOVE WAIST, OR BECAUSE SKIRT FLARES SLIGHTLY IN MILDLY CIRCULAR FLOUNCE BELOW KNEE, OR BECAUSE VERTICAL EFFECT EMPHASIZED IN CONTRASTING FULL LENGTH PANEL SASHES OR SOFT OR STIFF RIBBON SASHES DOWN SIDE OR BACK. STOP DECOLLETAGES DEEP BUT BARENESS OFTEN VEILED WITH CHIFFON, LACE, TULLE SCARF EFFECTS, INCORPORATED OR SEPARATE, OR WITH LITTLE FICHU CAPES, OR CONTRASTING ORGANDIE OR ORGANDIE TRIMMED SHAWLS, SCARFS. STOP PRINTED CREPES REPLACE PRINTED CHIFFONS, USUALLY LARGE, IRREGULAR, CONVENTIONALIZED FLOWER PATTERNS ON WHITE, LIGHT GROUNDS, OR WIDELY SCATTERED TINY BOUQUETS ON DARK GROUNDS, OR OBSCURE ALLOVER DESIGNS WITH UNICOLOUR LOOK.

Evening Colours

STRONG BLACK COMEBACK; SOME BROWNS; NEW LIGHT EVENING SHADES MOSTLY DULL, PLASTERISH, CLOUDY; EXAMPLES PLASTER WHITE, DULL LIGHT BLUES, PALE SMOKY GREYS; ALSO ENTIRE GAMUT PALE SHERBET SHADES; ALSO CYCLAMEN.

Cinema Suits and Dresses

BLACK WOOLLENS IMPORTANT IN RUNABOUT EVENING SUITS WITH HAT; EXAMPLE HIPLength BLACK FOXTRIMMED BLACK BROADCLOTH JACKET OVER FULL LENGTH BROADCLOTH SKIRT, SILVER LAME ELBOW PUFF SLEEVED BLOUSE; OR FUR CAPE OVER FULL LENGTH BLACK WOOLLEN CINEMA DRESS.

Evening Capes and Jackets

ELBOW LENGTH EVENING CAPES OF FUR OR CONTRASTING MATERIAL BUT ESPECIALLY MATCHING DRESS IN HOMOGENEOUS ENSEMBLE; ALSO HIPLength IN FUR, PRACTICALLY INDISPENSABLE. STOP EVEN CONTRASTING OR MATCHING BOLEROS HAVE JUTTING CAPE LOOK THROUGH FLARING RUFFLES OR PECULIAR CUT. STOP FITTED EVENING JACKETS WAIST LENGTH WITH STRAIGHT OR FITTED LONG SLEEVES IN MATCHING FABRIC OR BROADCLOTH WITH FOX COLLAR, OR LAME WITH SCARF COLLAR AROUND THROAT.

BRIEF BIOGRAPHIES OF FRENCH DESIGNERS



ELSA SCHIAPARELLI

THE HOUSE OF SCHIAPARELLI

Madame Elsa Schiaparelli (pronounced Skē-äp-är-ël'-ē) is Italian by birth and French by adoption. Before she became a professional designer, she spent several years in America. This gave her an understanding of American life and needs which is clearly reflected in her clothes to-day.

She began her career by knitting sweaters for herself and later for her friends. This she did so successfully that she opened a genuine couture business in 1927.

Schiaparelli models are very individual, being distinguished chiefly by unusual fabrics and fastenings. At first she made only sports clothes but has recently added evening things.

See the upper left sketch on page VI for a new and typical example of Schiaparelli's style of design.

Her salon on the second floor of 4 rue de la Paix has black and white walls, draped with ropes on which are displayed accessories and samples of fabrics. Multi-coloured jute covers the chairs.

THE HOUSE OF MAGGY ROUFF

In private life Maggy Rouff is Madame Besançon de Wagner. She began her career by creating part of the collection of Maison Drecoll of which her parents, M. and Mme. de Wagner, were the heads in the days of its greatest fame.

Maggy Rouff opened her own salon in January, 1929, at 136 Avenue des Champs-Élysées, the former Drecoll building. Her clothes are characterized by an imaginative, yet restrained quality and by their suitability to the needs of the time. The second model in the lower sketch on page VII of this supplement shows a recent Maggy Rouff model that demonstrates this virtue of her technique.

Maggy Rouff occupies the second floor of a spacious building which also houses Maison Rouff, Lingerie. This is sometimes confusing to people on their first visit, but the two houses have no connection. On the ground floor is the Embassy Club.



MAGGY ROUFF

WRITE TO VOGUE TRADE SERVICE FOR PRINTS OF ABOVE PHOTOGRAPHS—\$1.00 EACH

RÉSUMÉ OF THE CONTENTS OF THIS ISSUE

Evening Clothes. Page 25. Constance Bennett chooses a very demure runabout evening suit.

Page 26. A slim white evening dress is also one of Constance Bennett's selections. Shows the new high-low waist-line.

Page 56. Additional views of the above two costumes.

Page 30. Knitted evening dresses are the latest sensation.

Pages 32-33. Evening dresses for the winter houseparty season.

Page 37. Three types of evening clothes for restaurant dining.

Page 42. A perfect in-between dress for entertaining at home.

Page 43. Delicious new shades for evening.

Southern Fashions. Page 27. Simplicity and comfort are the outstanding characteristics of southern clothes, with the amusing, individual touch supplied by accessories.

Page 29. Afternoon in Palm Beach calls for only the most casual clothes.

Beachwear. Page 28. Beach dresses are causing a great furore.

A new type of bathing suit, inspired by the current interest in Bali.

Page 34. More beach dresses.

Pages 38-39. This year's bathing suits are very brief and very charming. The delightfully absurd beach hat is decidedly new.

Coats and Suits. Pages 34-35. Smart traveling clothes.

Winter Sports. Page 35. Colourful skiing and skating clothes.

Page 45. Skiing costumes snapped at St. Anton.

Page 46. Bright tops and dark trousers against the snow.

Dresses. Page 36. A quartette of dresses for afternoon bridge.

Millinery. Page 37. Two hats of the type to wear with runabout evening clothes.

Children's Clothes. Pages 48-49. Good taste in dancing school fashions.

SOURCES FOR THE MODELS IN THE ECONOMY PORTFOLIO

Page 57

Imported crêpe Cloqué dinner gown with covered shoulders and contrasting ciré ribbon at belt.

No. 31, Max Greenberg & Co., 1410 Broadway.

Page 58

Printed silk crêpe swagger suit; coat with three-quarters sleeves; short sleeved dress, chemisier front and "hi-lo" neck.

No. 1502, M. J. Kane-Lloyd Weill, 1412 Broadway.

Diagonal candy-stripe linen sleeveless beach frock, wrap-around fashion; separate fitted hip-length jacket.

No. 198, Adler & Adler, 550 Seventh Ave.

Two-piece Viyella dress—blouse of plain flannel with cap sleeves and convertible Peter Pan collar; skirt and tie of striped flannel.

No. 274, Daventree Sportswear, 530 Seventh Ave.

Classic one-piece washable chalk crêpe shirtwaist-type frock, short sleeves, pleats in skirt.

No. 607, Sportcraft, Inc., 530 Seventh Ave.

Swagger three-quarter length coat in rabbit's wool, with scarf collar, raglan sleeves; silk lined.

No. 2613, Sportcraft, Inc., 530 Seventh Ave.

Page 59

Waffle weave washable crêpe silk suit; hip-length long-sleeved jacket with Ascot tie; sleeveless frock, low back, cross-strap.

No. 1501, M. J. Kane-Lloyd Weill, 1412 Broadway.

Knee-length cape of novelty knitted fabric with roll collar, back yoke and slits for arms.

No. 1530, Adler & Adler, 550 Seventh Ave.

Silk crêpe evening gown with separate matching cape bordered with hand-made flowers.

No. 605, James J. Rothenberg, 550 Seventh Ave.

Page 60

One-piece hand-fashioned chenille knit dress with hand-knitted look; lacy stitch yoke, little polo-type collar with huge button, short sleeves.

No. 201, Goldlac Sportswear, 141 West 36th St.

Swim suit with brassière top in copy of Schiaparelli velvet-knit two-colour wool; Lastex straps and belt.

No. 20, Darby-Travelo, 498 Seventh Ave.

Beach frock of plaid gingham with halter-neck, sun-back and buttoned bodice.

No. 306, Sam Steinberg & Co., 1384 Broadway.

TRAINING FOR SALES

A Fashion Show for Sales People

January is an excellent time to plan a fashion show that will give employees an opportunity to see the winter sports and travel clothes and the southern resort fashions that forecast spring.

An excellent way to arrange this would be for the store management to provide dinner in the employees' cafeteria, with the fashion show to follow. Stores that have no restaurant will have to have the fashion show from six until seven and leave the employees to their own devices about dinner. But, aside from giving information, the fashion show should also be in the nature of a modest party since, after the Christmas rush, sales people need to have their enthusiasm and energy recharged.

While the training director should give the actual fashion demonstration, an outside speaker would be an interesting addition—possibly the fashion editor of a local newspaper. Or a member of the local Junior League might get quite a lot of fun out of telling your sales people something about life as it is lived at the smart resorts.

The training director should get information on the fashionable playgrounds and also possibly travel posters from a local travel agency. This will help create in the sales people's minds a picture of the actual settings in which the clothes that they are going to sell will be worn. It will also make them twice as intelligent in suggesting to customers the right costumes for the right locale.

A good idea would be to arrange the clothes in groups or wardrobes for various different places.

Children's Party Clothes

Pages 48 and 49 provide an excellent demonstration in the right kinds of clothes to sell for dancing school and children's parties. This is a subject on which the average mother, as well as the average store, is not too well-informed.

Plan a meeting for the children's departments—boys as well as girls. (Sales people from the children's shoe department could also be invited, for there is an interesting point to be made about shoes.)

Show these pages from Vogue and give the points the article makes on what to avoid. Then show suitable merchandise from your own stocks.

PROMOTING FOR PROFITS

The Travel Urge

In January, when the excitement of Christmas is over and the winter begins to drag, an attack of wanderlust usually besieges all of us. It is the psychological time for stores to take up the enticing subject of travel.

A Southern Window

Fill the window with sand and use as a back-drop a painted beach bar with an actual awning projecting into the window as though it covered the entrance to the bar.

The *Chambre d'Amour* Bar at Biarritz, shown in the November 1st Trade Edition, might serve as a good guide in creating such a background, and the bar scene will have much more chic than the conventional ocean, boardwalk or beach picture.

Use in the foreground one or two smart beach accessories, such as a chair, beach rug or mattress.

Dress the mannequins for this window in bathing suits and beach dresses or pyjamas. See page 28 for good types of costumes, as well as a good arrangement of figures.

A Southern Resort Ad

Under the caption, "Blank's Packs a South Bound Trunk," write the story of the well-selected and economically planned southern wardrobe.

A good point to make in the planning of such a wardrobe is that, with the exception of things for actual beach wear, it is quite possible to select clothes that you can wear after you come back to town. An example would be a bright crêpe afternoon dress rather than a sheer pastel one, since the bright coloured dress would be quite wearable under a fur coat later, whereas a diaphanous pastel frock would have to be held over until summer.

The theme of this ad lends itself to a very amusing treatment in the method of illustration. For instance, animated little French maids, drawn in the act of dashing about, packing luggage frantically. Some of the advertised costumes could be shown, held up for inspection by maids, others just interspersed through the scene.

Since it is also logical to promote luggage for the travel season, illustrate, in one corner of the ad, the actual luggage as though it were packed and ready to send off, with everything clearly priced.



ADVANCE SKETCHES OF POINTS

These five sketches from the mid-seasons collections will be shown in forthcoming issues of *Vogue*. They are chosen for these pages because they not only illustrate a number of important fashion trends for spring, but are, in themselves, five important types of spring day-time costumes. For your convenience, below each model is an analysis of the fashion message it embodies.

Incidentally, this is one of the best methods for training salesgirls—show them how this analysis is done with these sketches, and then have them apply the same principles to the models which you have in stock.

A well-informed salesgirl who has real fashion knowledge and, above all, presents it with intelligence and tact, is always appreciated by the customer.

The New Box-Coat Silhouette

This ensemble from Schiaparelli is of diagonally blistered silk in a combination of sherbet-pink with brown and beige; the scarf is blistered cotton. It makes these points:

- The box-coat silhouette is important.
- Colour contrast between dress and coat.
- Coats are often shorter than dresses.
- The increasing vogue for blistered fabrics.
- Unusual combinations of fabrics.
- The high neck-line continues to be smart.
- Skirt lengths remain the same.

Daytime Dresses Simpler; Sleeves Straighter

Augustabernard designed this apple-red marocain street dress with straight long sleeves and a yoke that turns into crossed scarf ends. Contrast it with the bulky-sleeved dresses of a few issues back for a clearer picture of how fashion is growing simpler.

- The return of simpler sleeves.
- General simplicity of clothes.
- Top width, achieved through a yoke.
- Again, the high neck-line.
- Straighter lines in general.
- Unchanged skirt length.

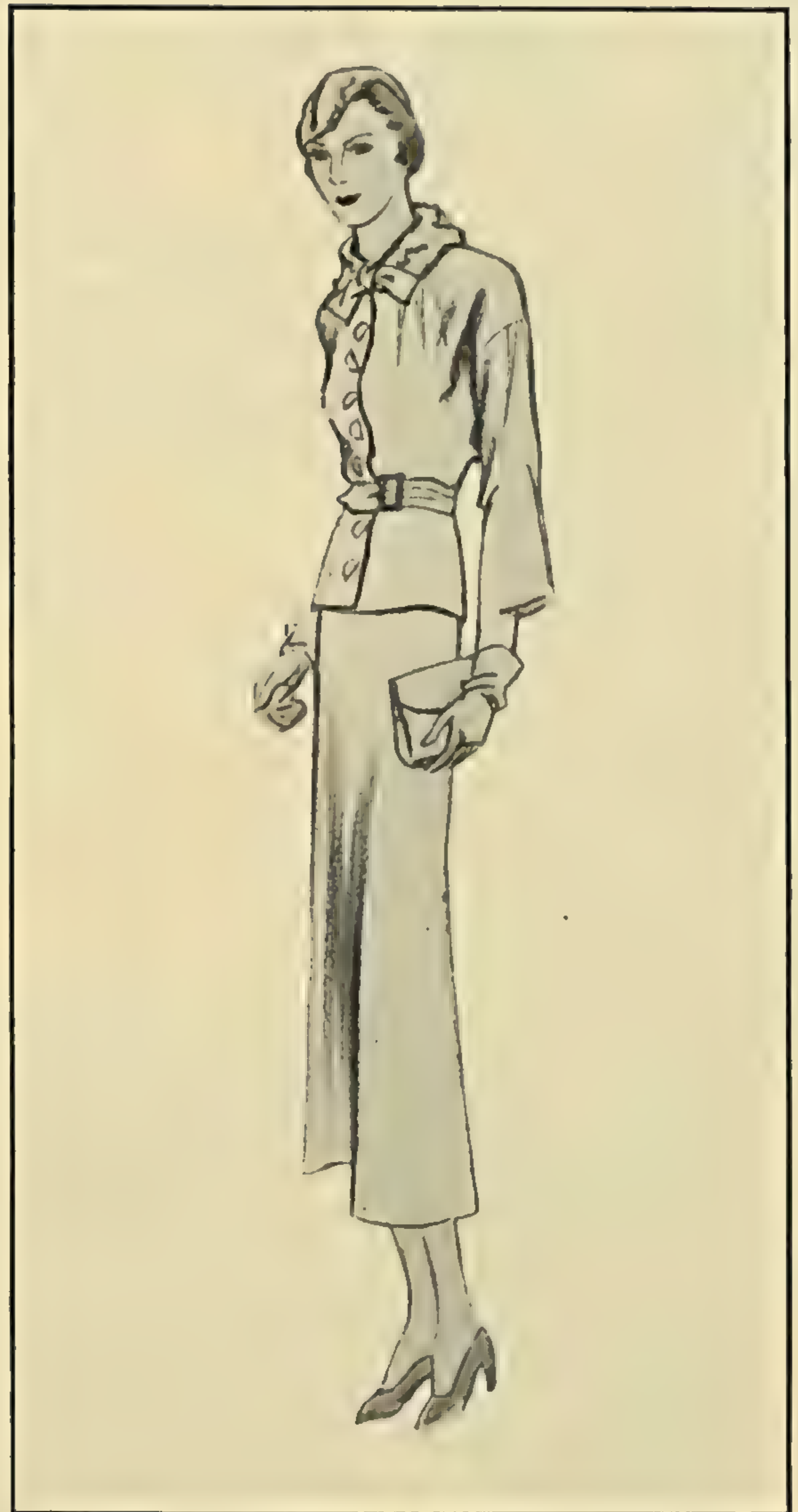


TO WATCH FOR SPRING

The Practical, Runabout Suit for Town

A new heavy jersey in natural beige, with tiny collar of beige astrakhan, from Bruyère. A yellow crêpe blouse is worn underneath. This sketch emphasizes:

- First of all, the importance of suits of many different kinds for next spring.
- The vogue for neutral colours, with beige outstanding.
- The use of buttons as trimming.
- The up-to-the-throat neck-line.
- Youthful, boyish types of high neck-lines.



The Informal Afternoon Dress

Corn-beige wool crêpe dress, trimmed with three huge flat buttons and a black satin sash. Making these points:

- Beige is used again.
- Abrupt colour accents are smart.
- Sashes, emphasizing straight lines.
- General simplicity of line and wearability.

The Dressmaker Suit with Arabesques of Fur

A beige dressmaker suit with a short jacket, over which is worn a cape heavily laden with beige fox. These are the important points:

- The strong cape influence.
- The continued use of dressmaker suits.
- Beige, this time trimmed with beige fur.
- Continuance of swirled fur treatments.

VOGUE FASHION POINTS

Free Display Cards

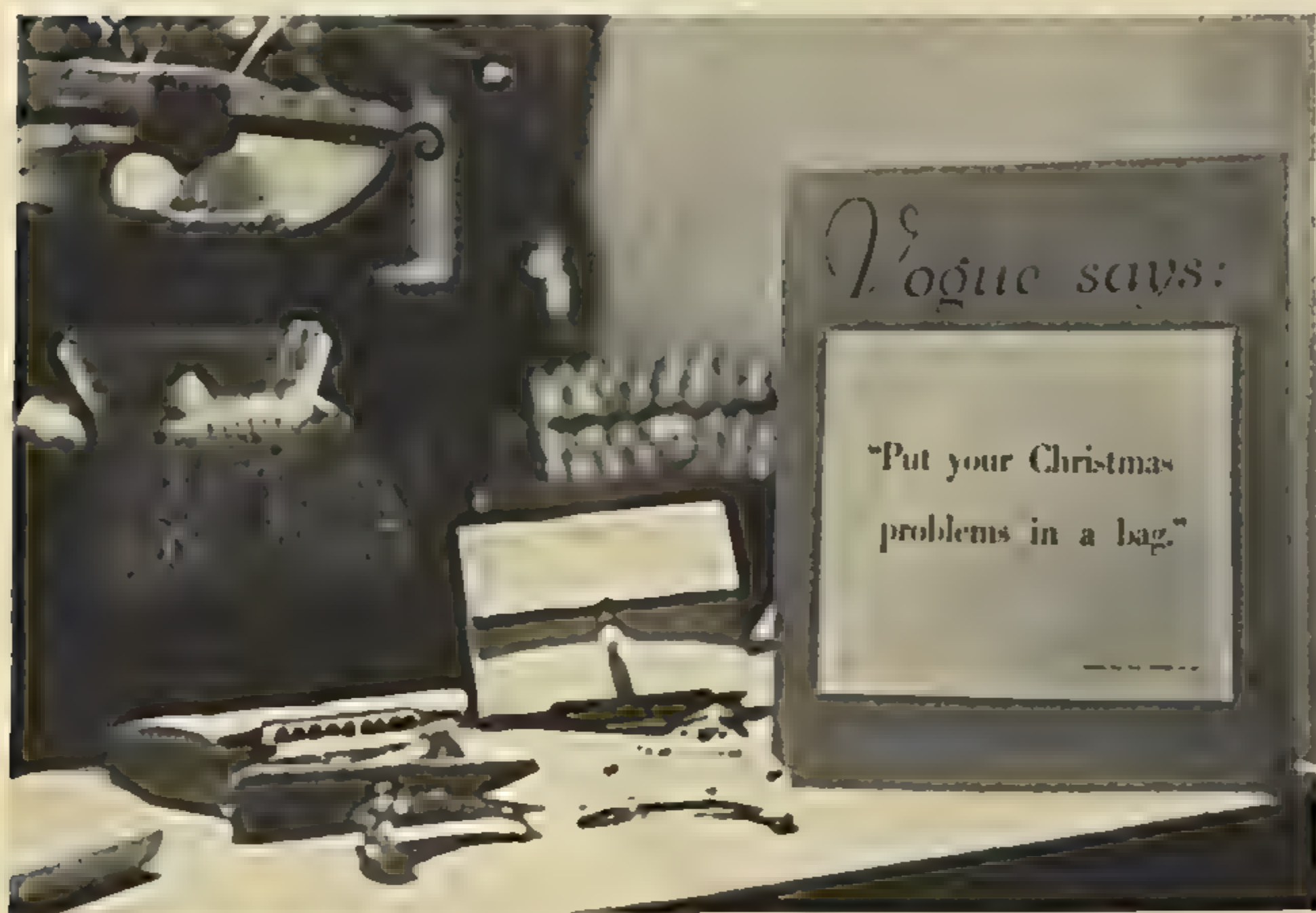
*The quotations marked with a star have been reproduced on attractive "Vogue Says" display cards, suitable for either window or departmental displays. Stores desiring these cards may have them on request without charge. Address Vogue Editorial Service Bureau, 420 Lexington Ave., New York City.

*Vogue says: "Prints we have always with us."

*Vogue says: "Dark trousers, bright shirts for skiing."

*Vogue says: "Grey is the smartest colour under a winter coat."

*Vogue says: "Beach dresses will be as much of a furore as pyjamas were."



VOGUE DISPLAY CARD IN MISS PENN'S WINDOW.

QUOTATIONS FOR USE IN ADVERTISING

The quotations listed at the right are not supplied on free display cards, but may be quoted in your advertisements and reprinted on your own display cards. You will find that customers take much more interest in the fashions you have for sale when they are presented with the authoritative phrase, "Vogue Says".

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For the buyer of southern resort clothes:

Vogue says: "Comfort—good, solid comfort—is the cry of the new southern clothes."

Vogue says: "Just below the knees is the place where the latest tennis dresses stop."

Vogue says: "You'll wear one of those terse, ship-shape little dresses all day long in Palm Beach."

For the beachwear buyer:

Vogue says: "You will expose great areas of your back and torso on the beach."

Vogue says: "Bathing-suits are as close-fitting as one-piece corsets."

Vogue says: "Never have bathing-suits had more character."

Vogue says: "The dark bathing-suit is probably the smartest."

Vogue says: "Beach hats are superbly crazy, fantastic and bizarre."

Vogue says: "Pay loads of attention to your beach accessories."

Vogue says: "Bathing caps match bathing shoes."

Vogue says: "The square sun-back is good."

Vogue says: "Grey is amazingly becoming with sunburn and chic with your brown limbs."

For the evening dress buyer:

Vogue says: "Enter—the knit evening dress."

Vogue says: "A wool dress would be just the thing if you're susceptible to chills."

Vogue says: "Shawls—an old fashion—are newly revived."

Vogue says: "Fringe is the new pet of Paris."

For the glove buyer:

Vogue says: "The principle of all the new gloves is to maintain the appearance of a small hand."

For the children's wear buyer:

Vogue says: "Cotton is just as dressed-up as silk these days."

Vogue says: "Not birthdays—but the length of legs—determines the donning of long trousers."

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SHOP-HOUND

(CONTINUED FROM PAGE 61)

• Also in the sheer romance racket are a couple of garments I saw at MacVeady's, utterly useless for anything but confusing the male. One was a white chiffon evening jacket with black fox cuffs around the wrists. This is shown over a black dress, and it looks like a little fog around the lady's shoulders. The other thing was a Molyneux evening cape made of tulle, very short and with almost nothing to it, that ties around the waist and has a double frill over the arms. This is in brown.

• I'm worried about Russel Wright. What is to become of him, if his brain goes on working and working and working like this? Maybe you think this is just sour grapes, because I am so famous for being the girl who gets a new idea once every Ground-hog's day, and even *then* it's something the ancient Greeks took into account. But I am a pretty magnanimous character, and I don't grudge Mr. Wright his genius; I'm just worried about him. Let me tell you what the fertility of his brain has been leading him to make. Exhibit A. An aluminum double-decker flower vase for long- and short-stemmed flowers. Or you can use it for fruit in the lower, bowl-like level (like apples and oranges) and have a big luscious bunch of grapes flopping out of the upper level. Exhibit B. A fruit or nut bowl made of rich, polished walnut, satin-smooth, the wood being about three-fourths of an inch thick. Exhibit C. A walnut bowl for nuts with a centre stationary chromium anvil, which is curved to fit the nuts, complete with a chromium-headed hammer. Exhibit D. A rectangular crystal flower-container, looking something like an aquarium. Bands of frosted glass run around the base and body of the thing. Divine. Exhibit E—or is it F by this time? A ten-piece chromium-and-glass salad set consisting of a mixing bowl, mayonnaise bowl and heater, cruets and serving set, pepper, salt, and paprika shakers. Now I appeal to your instincts for normalcy: Is it right for one young man to have so many ideas (and don't think for a moment these are all)? I don't think so.

*A place that is full of originality is
Abercrombie and Fitch's.
The men and women who think up
the things they have there are positive-
ly wizards and witches.*

• For this piece of fatty degeneration of the mind, I offer apologies to the usual Mr. Nash, also to the mother who brought me into the world. But I maintain that the sentiment is crystal-clear and beautiful. The immediate stimulus for the above little jewel was a bridge table that these sad old eyes saw over at the Madison Avenue emporium. It has a slot on one side and you lay a pack of cards in said slot, push the slide, and what do you get? No, *not* Magnolia. What happens is that the cards are automatically distributed into small recesses let in on each player's side of the table. Immediately you get through playing a hand, you drop it into the good old slot, take out the hand that is there all ready (Continued on page 72)

frock
for Spring!

New and original creations designed by famous couturiers for women who formerly paid much more. New color shades! New fabrics! Full length and perfect fit! And *guaranteed* not to fade! We admit it sounds beyond belief, but the price is only **\$125**

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Shown at the right is only one of the wide array of fascinating new Style Frocks available at Happy Home Dealers' in sizes from 14 to 52. See with your own eyes these latest creations of the dressmaking art. If your dealer cannot supply you, order direct, mentioning size.

DEALERS: Write for attractive and exclusive franchise plan.

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How to order Vogue Patterns by mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., or from 1196 The Merchandise Mart, Chicago, Ill., or 523 Mission Street, San Francisco, California. In Canada, 70 Bond Street, Toronto, Ontario.

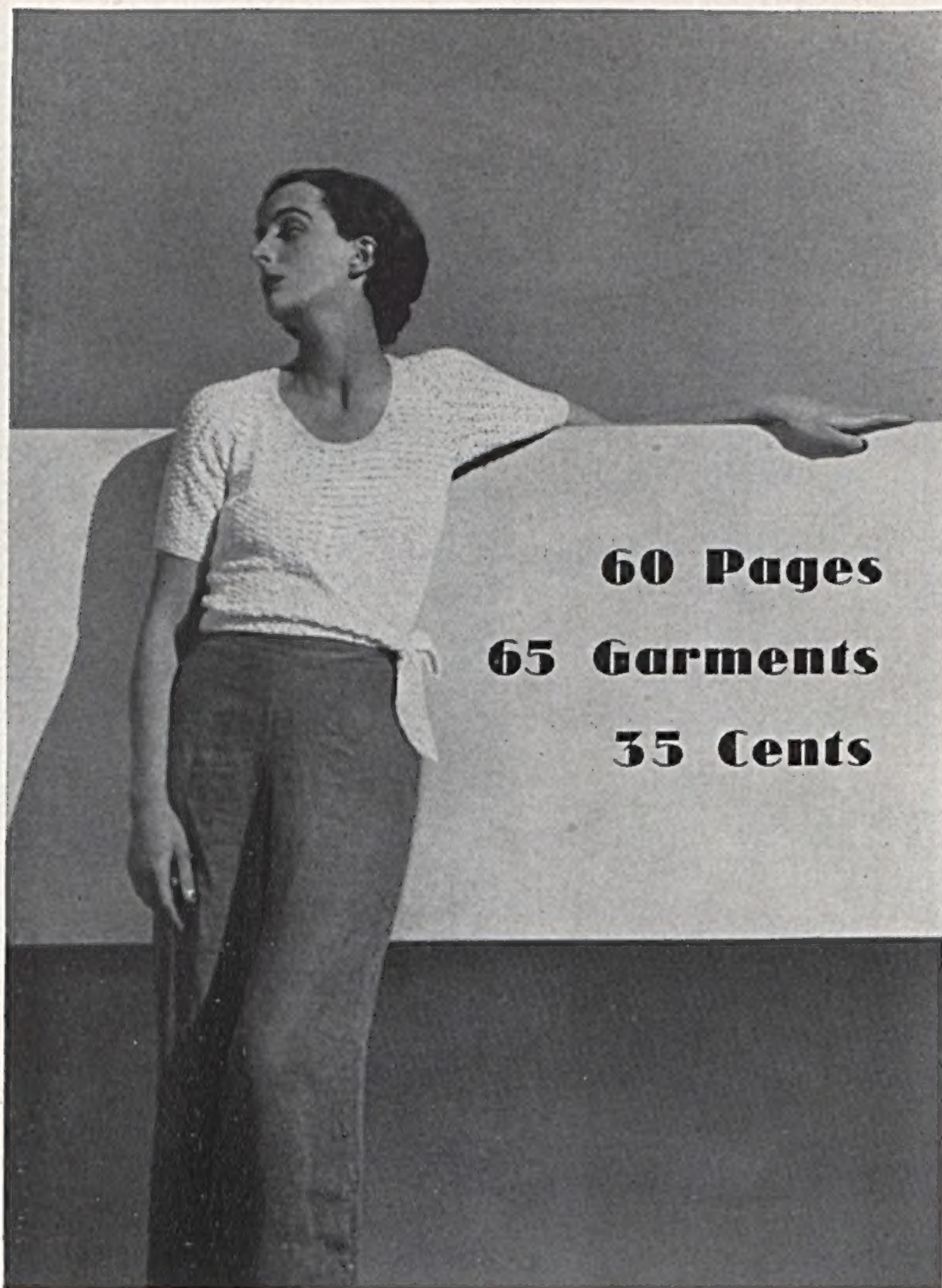
Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or childrens' designs, state age.

Vogue does not make provision for charge accounts or C.O.D. delivery. When ordering please enclose cheque, money order or stamps. Remittances should be made out to the store or the office from which you order.

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60 Pages
65 Garments
35 Cents

VOGUE'S BOOK OF KNITTING and CROCHET

Knitting has gone through so many phases. Once it was merely a grandmotherish pastime. Then, during the war, it became a fine frenzy. Today, it's just plain *smart*. One wants to wear hand knit things—so one knits them.

Vogue, ever alert to the practical needs of its readers, now presents a complete manual of knitting and crochet. It is a colourful book—explicit and exciting.

With a pair of knitting needles (or a crochet hook), a little ambition, and this new Vogue book, you will work wonders. The price is 35c.* It is on sale at most good stores. If you can't get it in your city, use the coupon.

VOGUE, GREENWICH, CONN.

I am enclosing 35c for each copy of Vogue's Book of Knitting and Crochet. I want _____ copies. *(Price in Canada, 50c)

Name _____

Address _____

VM 1-1-33

S H O P - H O U N D

(CONTINUED FROM PAGE 71)

for you, and, even as you play this latter hand, the other is being shuffled and dealt. The table plugs in to any electric light socket; what's more, it has folding legs, which is more than I could say of some people. If you are the right kind, you will be fascinated to find that the top lifts off, enabling you to peer at the works. Besides being Heaven-sent for people (like me) who have never learned to shuffle without dropping half the pack, this epoch-making device prevents, in the immortal words of J. M. Barrie, "all suspicion of hanky-panky." I forgot to say the lovely thing only costs about twenty-five dollars.

• McGibbon's is a shop which has some of the grandest things to put on and around beds that there are. There are several high lights in their great array of things that I should tell you about. One is a great, soft, fluffy blanket, which you can get for just a little bit of money, and you can get a satin comforter to go with it, exactly matching, for just a little more, which combination ought to delight any woman. Then there are some lovely crêpe blanket covers in pale, edible shades with an edging of Alençon lace put on by hand—and how! What I personally liked a lot were some blankets which were striped for about two feet down from the top, in pale, clear rainbow colours. One of these would be pretty nice in a young girl's room. The

same kind of colours are used to make wide, soft plaids on other blankets, too.

• At the Wanamaker Shop in the Waldorf-Astoria, they have vast numbers of exciting antiques, not just old junk, but fascinating rarities. Things I noted down as A-1: a pair of real rock-crystal candlesticks to put on a dressing-table—divine, expensive; unique; Waterford glass pepper-pots and Waterford chandeliers and candleabra. Some lovely rare Apostrophe spoons; old English thistle glasses weighted at the base, which would make grand cocktail glasses; book ends made in the shape of obelisks out of something called Derbyshire Spar; a very beautiful and practically impossible to get rock formation, very old; Chelsea compote dishes with appetizing fruit painted on them. A number of sweet little Chelsea figurines; ash-trays scooped out of real rock-crystal, perfectly beautiful, have sort of blurs in them, due to being of rock-crystal instead of mere glass. Waterford decanters for those who like moving liquids out of the bottle they come in; and, grandest thing I ever saw, an old Irish drinking-table or Hunt-table, semi-circular with a semi-circular section that takes out of the middle (you put a net in the hole and throw your glasses in there). This the earliest kind of bar, is so much nicer and more amusing than a bar. I wish somebody would give it to me.

A LITTLE CAREER ALL YOUR OWN

Have you a little career? Or would you like to have one? Would you enjoy putting a few idle hours to work and earning a few delightful dollars? Many women whose social activities do not quite fill their days have turned to Vogue for their first taste of real business. Would you like to know more? Just address

VOGUE Business Bureau
420 Lexington Ave., N. Y. C.



BRUEHL-BOURGES COLOR PHOTOGRAPH

Color photographs signed "Bruehl-Bourges" were an outstanding feature of the 1932 editorial pages of Vogue and House & Garden. All of these color compositions, created by Anton Bruehl, with color separation negatives by Fernand Bourges, were engraved by the Condé Nast Engravers. The combined work of Bruehl-Bourges, with plates by the Condé Nast Engravers, is now available to advertisers and agents. Twenty national advertisers are already using Bruehl-Bourges color photography with notable success. For particulars address: The Condé Nast Studios, Graybar Bldg., N. Y. (exclusive representatives of Bruehl-Bourges direct color photography)

This Bruehl-Bourges color photograph was shown in the recent exhibition of photography held by the National Alliance of Art and Industry. All the leading photographers were represented. Bruehl-Bourges received first award in the color photography class. And the highest award for the whole exhibition went to Anton Bruehl for one of his studies in black and white.

Smoke a **FRESH** cigarette

Camels are never parched or toasted

Camels are always mild because they are always fresh. A blend of choice Turkish and mellow, sun-ripened Domestic tobaccos, they are never parched or toasted. Enjoy their mild fragrance for just one day, then leave them — if you care to.

R. J. REYNOLDS TOBACCO COMPANY, Winston-Salem, N. C.



Don't remove the Camel Humidor Pack—it is protection against pet fume and powder odors, dust and germs. Buy Camels by the carton for home or office. The Humidor Pack keeps Camels fresh

